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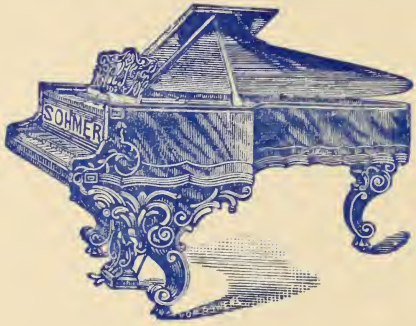

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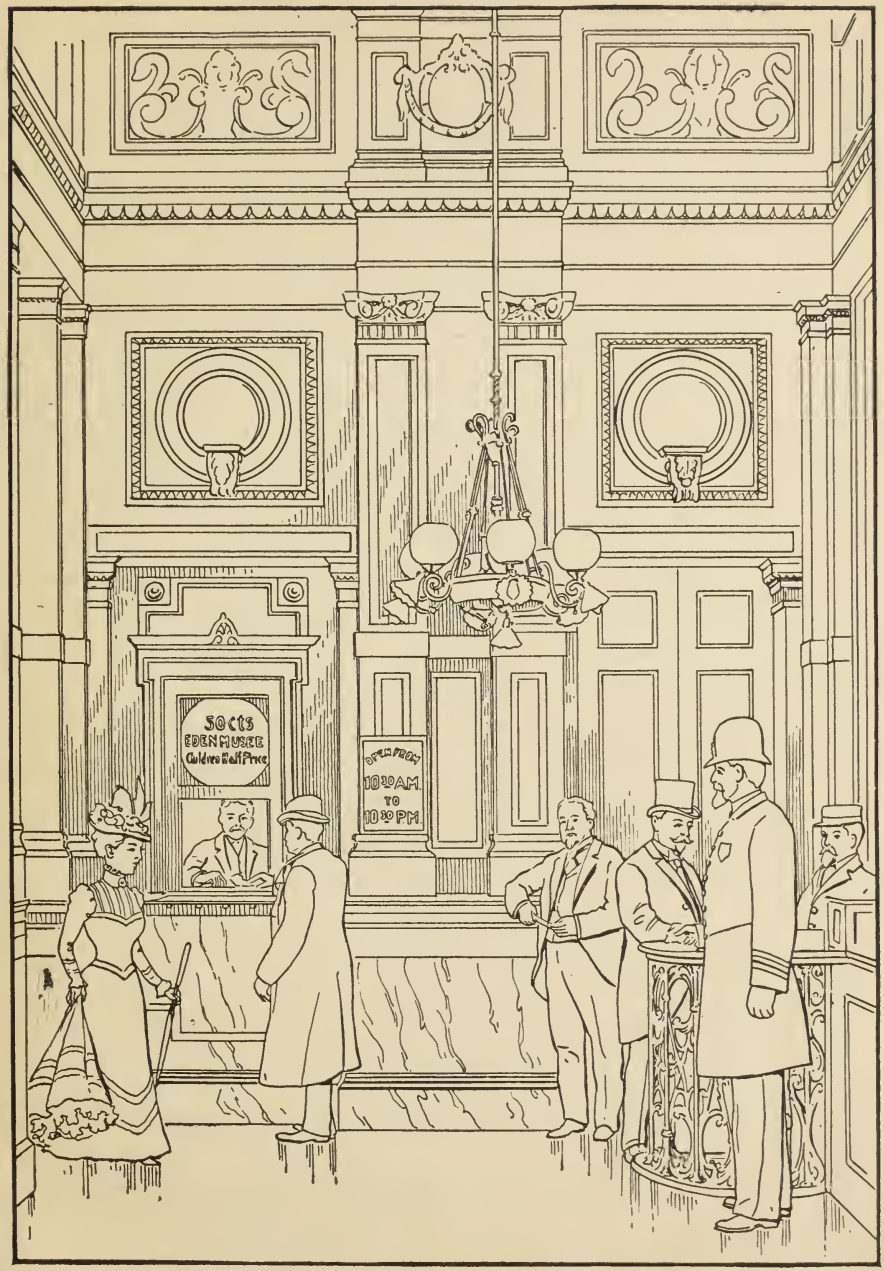


AUGUST 1900

OVL 11467 BOX 67

INTRODUCTORY.

THE founders of the EDEN MUSÉE had a higher object in view than that alone of establishing a profitable commercial enterprise. It was their intention to open a Temple of Art without a rival in this country, affording to all an opportunity for instruction, amusement and recreation, without risk of coming into contact with anything or anybody that was vulgar or offensive. For children and young people, particularly, the Eden Musée will prove a constant source of enjoyment and instruction. A child will learn more from a plastic representation of events and persons than a book can teach. Illustrated newspapers, giving pictorial views of incidents and scenes of to-day, have already a great advantage over the ordinary journals which give us only the dead letterpress; and from the cold, colorless engravings of an illustrated newspaper to the life-like plastic groups of the Eden Musée is an immense step toward a realistic representation of nature and life.

The Eden Musée is thoroughly cosmopolitan; it is not intended for the instruction and enjoyment of Americans alone; it is for the citizen of the world. It represents scenes from the icy solitudes of the Pole to the burning sun of Africa, and distant China and Japan, as well as distinguished persons, rulers, artists and scientists, from every country on the globe.

The Directors have spared no trouble or expense to render the Musée as attractive and perfect, from an artistic point of view, as it could possibly be made. They have erected in the very heart of New York, in one of the most frequented streets of the city—Twenty-third street, between Fifth and Sixth avenues—a handsome building in the picturesque style of modern French Renaissance, which is an ornament to the street—indeed to the whole city. Besides the different halls and chambers containing the principal groups and figures, there is the Winter Garden, richly decorated with tropical plants, handsome mirrors and pleasing groups, affording a delightful opportunity for rest and recreation after a tour through the Musée, and at the same time giving an opportunity to listen to the excellent concerts given by the Eden Musée Orchestra each afternoon and evening. These concerts are of so high a character that they make the Musée practically the musical center of New York.

Many of the heads and figures of the persons exhibited have been modeled after nature, and the grouping and dressing of the figures have been done by our own artists and costumers. The following pages of this catalogue contain a detailed description of every group and figure in the collection, accompanied by historical and general notes.

EDEN MUSÉE AMERICAIN CO.

[LIMITED.]

The Vestibule.

ON entering the vestibule many lifelike, amusing and interesting figures will be seen, among which is a scene having actually occurred in the Madison Square Park recently.

NOS. 1, 2 AND 3. A SCENE IN MADISON SQUARE.

This artistic group, standing in the lobby of the Musée, represents a scene that actually occurred in Madison Square Park after the Dewey celebration. A pretty nurse girl has charmed one of the Olympia's crew. Possibly it was her patriotism that brought about the meeting and possibly they are talking about the Battle of Manila, but more probably it is the same old story of love at first sight. The nurse girl has forgotten the baby in the carriage and a hungry tramp has crept up behind to steal a breakfast. He has found the baby's bottle and is feasting on its contents. The little baby is laughing and crowing at the hungry tramp, and the expression on the tramp's face indicates that he has found what he was looking for. Two sightseers, on their way to the Musée, are watching the incident. The nurse girl and the sailor do not know what is taking place behind them, but the sightseers do, and are having a hearty laugh. The group is so lifelike, and the posing of the figures so natural, that already several visitors have tried to drive the tramp away.

No. 4. THE BLUECOAT GUARDIAN.

Near the turnstile stands a tall, good-looking POLICEMAN, watching the ticket office. This is one of the most successful figures in the collection. The form and countenance of the officer are of such life-like reality and expression that no one would dare to pass the turnstile without paying his admission while the keen eye of the guardian of the peace is upon him. Residents of New York city will readily recognize the original of this officer in Sergeant Kane, for many years stationed at Broadway and Twenty-third street.

Having seen all the figures in the vestibule it is now time for the visitor to pass the policeman at the turnstile and enter the first hall. By keeping to the left all the time, while promenading through the Musée, the visitor will have no difficulty in making out every individual figure in each group by constant reference to the catalogue which is made up "BY THE LEFT."

The Entrance Hall.

No. 6. THE SPIRIT OF '76.

This artistic group will send a thrill through the heart of every schoolboy, old and young alike. It was the fife and drum of these three patriots that brought the victory of Bunker Hill, and it was the same patriotism which brought freedom into the United States. When the call came to oppose the tyrannical power of England, all over the land went a desire for liberty. It was not necessary to call to arms more than once. Farmers left their plows, boys hurried to battle from schools, and business men closed their stores and shouldered their muskets, the fife and drum, the keynote of the struggle for liberty, being heard throughout the country. This group is of special interest now that another wave of patriotism has swept over the United States, a wave that has freed Cuba and crushed the despotic and barbarous rule of Spain.

No. 7. SECTION OF THE BATTLESHIP IOWA.

This group shows a section of the Battleship Iowa while in action, and her gallant officers issuing orders. In the huge protected turret can be seen the sailors manipulating a searchlight. The pilot house and steering apparatus are in full view, and on the upper deck, apparently watching the enemy, is the officer on duty.

No. 8. THE BARBETTE OF THE OLYMPIA AT MANILA.

This wonderfully artistic and realistic group portrays an actual scene on board the American man-o'-war Olympia, on the memorable May 1st, 1898, when Commodore Dewey, with a fleet of six warships, captured or sank the entire Spanish fleet of thirteen ships, and silenced the forts about the harbor of Manila, without the loss of a single ship or man. It is in the Barbettes of a man-o'-war that the real battle takes place. The Olympia was the Flag Ship of the Commodore's squadron and it was from her Barbettes that the first American guns were fired. In this group, by the most careful measurements, one of the Olympia's guns has been reproduced, as well as the interior of the Barbette. As large as this gun is, it can be made to belch forth its message of death three times a minute for many consecutive minutes. The heat generated is intense, and to better endure it, as well as to be free in action, the sailors strip to the waist and work with almost incredible speed. A thick armor plate protects them from the enemy's cannon. Sometimes a heavy shot will pierce the armor and kill all the men behind it. But at Manila the shells fell harmless. Note the perfect modeling of the sailor's muscles, the huge projectile, the little cubes of smokeless gunpowder, etc. Messrs. Murray and Porteus, the mechanics and property men of the Eden Musée, deserve great credit for the correctness of the mechanism in this group.

No. 9. THE CARELESS BOOTBLACK.

This represents two specimens of New York city life; the independent street arab known as the bootblack, and an angry customer. He is enraged at the boy, who has soiled the tops of his expensive boots, and is soundly scolding him for his carelessness.

VISITORS SHOULD KEEP TO THE LEFT ACCORDING TO CATALOGUE.

Central Hall.

THE Entrance Hall opens into the bright, beautiful central rooms of the building, where life-like and brilliant groups on all sides attract the visitor's immediate attention.

No, 10. AMERICA ENLIGHTENING THE WORLD.

This group is the largest and most difficult work ever attempted in wax. The possibility of such a group is due entirely to the skill and genius of the Musée's artists, who have brought about a marked advance in wax modelling. The group was executed entirely from life, twenty-two models having posed for the various subjects. It is intended to show the position America occupies among the countries of the world, in Liberty and Civilization. Upon a high pedestal, in heroic size, stands America towering over the whole world. At her side are figures typical of the country. Surrounding the pedestal are groups representing Europe, Asia, Africa and Australia. In each group there is a perfectness of detail as to pose, expression and costumes, which, coupled with the simple but lofty manner in which the characteristics of each country are brought out, make the group an ideal one and worthy of careful study. A description of the group in detail follows;

AMERICA.

Columbia, the central figure, carries in her right hand the banner of Liberty and Freedom and in her left the torch of civilization is raised aloft. At her side, under the torch, an Indian crouches in a half defiant attitude. This signifies the fruitless efforts of the aboriginal Indians to stop the progress of civilization in this country. On the other side of Columbia a negro has secured protection under the banner of Liberty and Freedom and looks upon Columbia with gratitude. The real idea of this group is to show the irresistible victory of civilization over barbarity, and equality and brotherhood principles over those formerly held in the Old World.

EUROPE.

This group faces the front of the Musée and consists of a woman, dressed in Roman costume, with helmet and armor, her right hand resting on a large sword, and in her left the book of Diplomacy. At her right is a typical figure representing Art and at the left is another figure representing Commerce, with a horn of plenty. The artist's conception in this group is the supremacy at all times of Europe in War, Art and Commerce. The part that Diplomacy plays in Europe is not exaggerated by the important position the central figure gives to it. The costumes of the figures are relatively rich. That of Europe is of damask with golden stripes. She is covered with a royal mantle which gives to her the prominence she has played in the history of the world. Art is dressed in black velvet, with a white collar. In her right hand is a brush and in the left a palette. Commerce represents a workingman, with a huge cornucopia in his hand.

ASIA.

The central figure of this group is a woman typical of Asia, representing Despotism. The head is that of the ancient Oriental. It is partially covered with an Assyrian helmet, decorated with bas-reliefs, arms naked except for coverings of snake rings symbolizing slavery, and legs and feet swathed in Oriental bandages. At her right is a Chinaman in primitive costume, working in the rice fields with the same implements that were used centuries ago. This typifies the lack of advancement in China. To the left of the central figure is a Japanese in rich costume, with intelligent features, indicating the advances in civilization that have been made in Japan. He is looking critically at a small piece of Japanese sculpture, illustrating the artistic tendencies of this clever nation. The coloring of this group is excellent and the Oriental characteristics are clearly brought out.

AFRICA.

The central figure in this group is an Egyptian woman, dressed in the characteristic manner of the ancient Egyptians. She wears a golden helmet and ear coverings striped in gold and brilliant colors. The neck is covered with necklaces and turquoises, and the dress is like that of the mummies, falling in close folds. This indicates the oldest traces of civilization. At her right is an Ethiopian, naked except for a small bandage around the loins, with bracelets and rude rings about his wrists and ankles. In his right hand he holds a spear, while in the left there is a skin war shield. This figure illustrates a prominent phase of the Dark Continent, and his appearance is extremely warlike and ferocious. At the left of the central figure is a Bedouin. He is dressed in a white turban from which falls the white mantle, a soft shirt, with red waist-coat, yellow trousers and a large silk sash of brilliant colors. His pistols and gun give him a warlike character. This figure typifies the semi-civilization prevailing among many of the wandering tribes of Africa.

AUSTRALASIA.

The last group is of less importance because it represents a smaller section of country and the history of that country is quite modern. The central figure represents Australia. She is pictured as the Australian Aboriginese, and holds aloft a torch of civilization. At her right is the figure of a native stock-farmer in the act of shearing a sheep, and to the left a miner with a pick and nugget of gold.

No. 11. THE BOER LEADERS IN THE TRANSVAAL.

PRESIDENT KRUGER, the President of the South African Republic, or "Oom" Paul Kruger, as he is familiarly known, is one of the most interesting rulers in the world. He is nearly eighty years old, and, while President in name, is almost an absolute monarch. This is largely due to the confidence his people have in him. The South African Republic embraces the territory known as the Transvaal, and its population, aside from the natives, consists of Boers, who are descendants of the Dutch. They are a quiet, peaceable people, and twice have been driven northward in Africa by the British. In 1884 the Boers were granted independence, but the discovery of rich gold mines in their territory caused an influx of British. A gradual effort to reduce the power of the Boers has led to the present war.

GEN. PITRUS JACOBUS JOUBERT, commander of all the Boer forces, is 68 years old. He was born in Cape Colony. Among the Boers he is well known for his bravery and strategy. In early life he was a farmer. Later he became an attorney, and was vice-president of the council. During President Kruger's visit to England he occupied the executive chair. In 1880 he visited England and demanded independence for the Boers. General Joubert led the Boer forces to victory in many battles with the natives in South Africa. Before the present war began he exerted every effort in favor of arbitration.

GENERAL CRONJE, recognized as the most brilliant officer in the Boer army, is next to General Joubert in command of the Boer forces, and has been singularly successful in his battles with the English. His stand near Kimberley with 8,000 soldiers in continual battle for eight days with 50,000 English soldiers, commanded by General Kitchener, is one of the most daring military feats in history. Coupled with his bravery is an artful strategy which is extremely annoying to his opponents. Overwhelmed by the large force under General Roberts, he was forced to surrender, with his 5,000 troops, February 27, 1900, the anniversary of the Battle of Majuba.

No. 12. CUPID AT WORK.

To the right of the hall on entering is a charming young lady seated on a bench with a young man standing before her, who is telling her the oft-told tale. In the background there is the head of a grinning Satyr, with a cunning Cupid, who seems to be immensely amused at the gentleman's platitudes.

No. 13. RULERS OF THE WORLD.

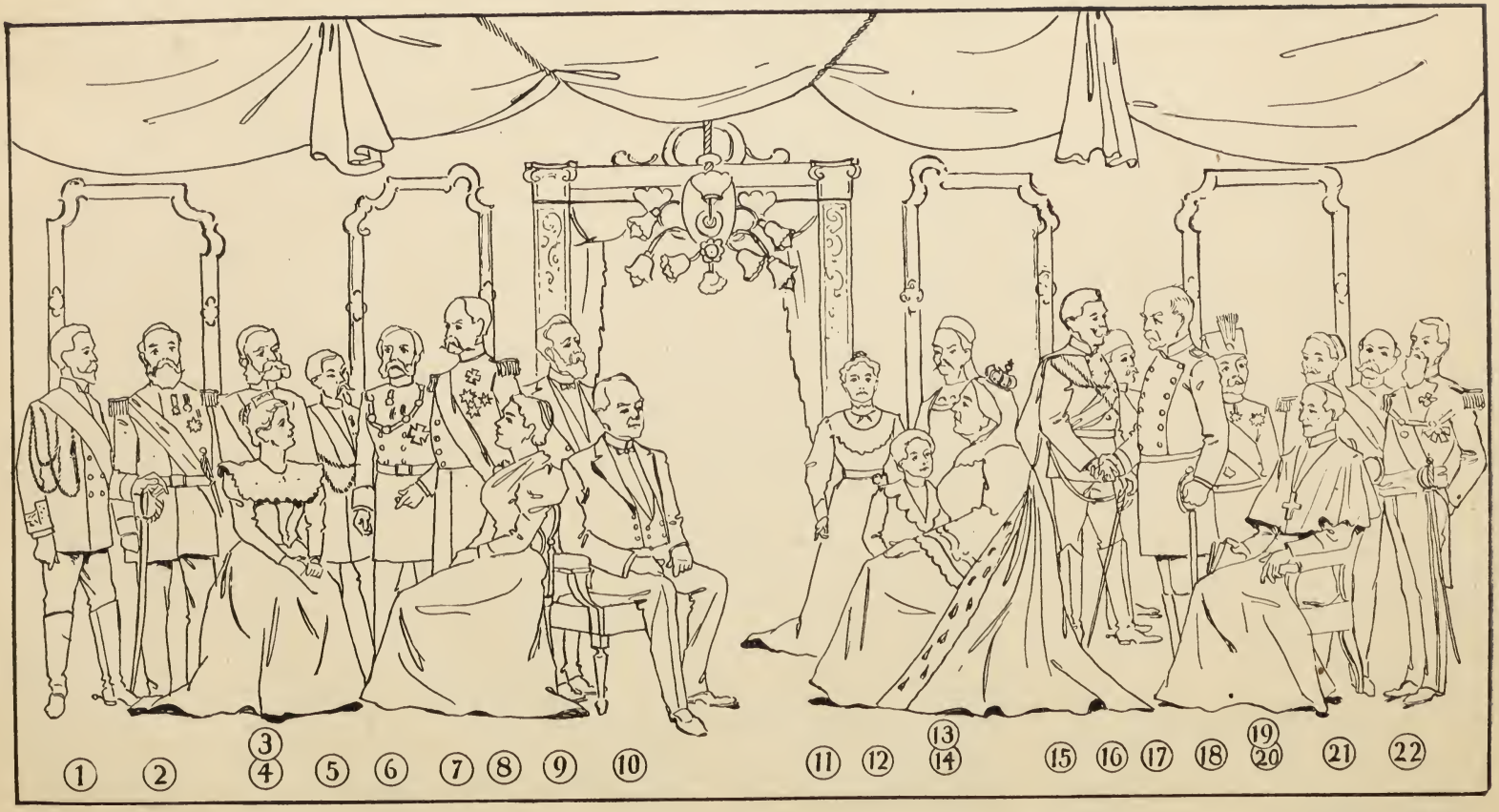
This gorgeous drawing-room scene represents the chief rulers of the world. Attention is called to the costumes of the different figures, in each case representing that actually worn by the individual, and the decorations worn by each are genuine. This is one of the most instructive groups in the Musée and is worthy of careful study.

NICHOLAS II., Czar of Russia, born in May, 1868, was carefully educated in all branches of economics and history—his education being scientific rather than classical—and has undergone a thorough soldier's training. The most conflicting statements concerning him have been published, and his real characteristics and qualities are still wrapped in provoking mystery. A vague idea (the thought fathered by the wish, perhaps) has gained currency that he is more open to liberal and progressive sentiments than was his late father, who on this point was influenced by unusual circumstances. It is to be devoutly hoped that this may prove to be true, and also that he may fulfill the good promises of his first proclamation, and may show the same conscientious devotion that his father did to the tremendous responsibilities and duties imposed on him by Providence.

OSCAR II., King of Sweden and Norway, great grandson of Bernadotte and son of Oscar I., born Jan. 21, 1829, succeeded his brother, Charles XV., on the latter's death, Sept. 18, 1872. Following the liberal policy of his predecessor, he has instituted various reforms and enlarged the liberty of the press. There is a continuous political struggle between the Norwegian democracy and the Swedish government, the former chafing under the union that binds the two countries since the treaty of Kiel, concluded Jan. 14, 1814. Oscar II. married, in 1857, the Princess Sophia of Nassau, and by her had several sons. His majesty is the author of a "Memoir of Charles XII.," and of "Poems and Leaflets from My Journal" (published under the *nom de plume* of Oscar Frederick), and his poetical translation of Goethe's "Faust" into Swedish won for him the election as a corresponding member of the Frankfort Academy of Sciences, in 1878.

ELIZABETH, Queen of Roumania, daughter of the late Prince Hermann of Weidt, was born at Neuwied, Germany, Dec. 29, 1843. She early showed decided talent for poetical composition, as also remarkable proficiency in languages. In 1869, after having spent some five years principally in travel, she was married to Prince Charles of Roumania. Entering at once into the life of Roumanian people, she quickly attained great popularity in the country of her adoption. During the war of 1877 she worked night and day in the hospitals, and the war-song which inspired the Roumanian soldiers was composed by her, "the mother of her people." In 1881 Roumania was declared a kingdom, and she was crowned queen. Under the pseudonym of *Carmen Sylvia* she has published several volumes of stories and poems, some of which have been translated. The death of her only child, Marie, in 1874, is said to have inspired some of her most beautiful poems.

RULERS OF THE WORLD.



1. Czar of Russia.
2. King of Sweden.
3. Emperor of Austria.
4. Queen of Roumania.
5. Emperor of Japan.
6. King of Denmark.
7. King George of Greece.
8. Ex-Queen of Servia.
9. President of France.
10. President McKinley.
11. Queen of Holland.
12. King of Spain.
13. Emperor of China.
14. Queen Victoria.
15. Emperor of Germany.
16. Khedive of Egypt.
17. Prince Bismarck.
18. Shah of Persia.
19. Sultan of Turkey.
20. Pope Leo XIII.
21. King of Italy.
22. King of Belgium.

EMPEROR OF AUSTRIA.—Francis Joseph I., Emperor of Austria, was born Aug. 18, 1830, and is the eldest son of the Archduke Francis Charles and the Princess Sophia, of Bavaria. The general revolutionary movement in 1848 was powerfully felt in Austria. The Emperor Ferdinand was persuaded to abdicate; his half-imbecile brother, the Archduke Francis Charles, resigned his claims to the throne in favor of his son, and on December 2, 1848, Francis Joseph I. ascended the throne of the Hapsburgs under circumstances of peculiar difficulties and during the stormiest days that have agitated Europe since the Thirty Years' War. To give a history of Francis Joseph's long reign would be to give the history of Europe during that period. He had to learn, by bitter experience, that a civilized, high-spirited people cannot be ruled over after the mediæval autocratic principles which determined the government of his ancestors. The humiliating wars of 1859, with France, and of 1866, with Prussia, compelled Francis Joseph to give up his Italian provinces, to resign all claims to interfere with the affairs of Germany proper, and to grant full independence to Hungary and constitutional government to all parts of his empire.

MUTSUHITO.—The present Emperor of Japan was born November 3, 1852, and succeeded his father, Komei Tenno (1847-67), as the 123d of the line of Mikados. On the 9th of February, 1869, he was married to Haruko (born May 28, 1850), daughter of the late Tadaka, of the house of Fudjivara Idchidgo. The heir apparent is their son, Yoshihito. We are told that Mutsuhito means "man of peace," or "weak man," but it is under his government that Japan has made such wonderful strides in advance on the path of civilization. In 1868 he gave to the envoys of France and Holland the first audience ever granted by an Emperor of Japan to representatives of Christian nations. Other steps toward reform quickly followed, from which date the real beginning of modern Japan. A revolution in 1868 strengthened the Mikado's power, and in the following year the seat of government was changed from Kioto to Tokio. In 1872 the Emperor adopted European dress and habits, and much traditionary court etiquette has since been done away with. Japan's recent war with China has raised her to the front rank as a nation.

CHRISTIAN IX., King of Denmark, was born at Gottorp, on April 8th, 1818, as the son of Duke William of Schleswig-Holstein-Sonderburg-Gleucksburgh. By the protocol of London, issued May 8th, 1852, the succession was vested in him, and he ascended the throne on the death of Frederick VII., Nov. 15, 1863. Soon after his succession, Prussia and Austria combined forces and wrested Schleswig and Holstein from Denmark, a treaty of peace being signed at Vienna, Oct. 30, 1864. Since then, the King has sought to develop the resources and popular institutions of his country, reorganizing the army and navy, giving stimulus to agriculture and commerce, and inaugurating a new constitution in November, 1866, when he opened the first Reichstag. In 1874, on the occasion of the 1000th anniversay of the existence of Iceland as a nation, Christian IX. granted that country a new constitution. In 1842 he married a daughter of the Landgrave William of Hesse-Cassel, by whom he has had six children, among them the Crown Prince Frederick, the King of Greece, the Princess Alexandria of Wales, and the Princess Dagmar, married to the Czar of Russia.

NATALIE, ex-queen of Servia, the daughter of Pierre Ivanovitch Kechko, was born May 2, 1859, and married to Milan I., King of Servia, on Oct. 17, 1875. She was divorced from him on Oct. 24, 1888, but disputed the validity of the divorce, and was supported by the Holy Synod. Milan abdicated early in 1889, and was succeeded by his son Alexander I. (born at Belgrade, August 14, 1876), the executive power being committed to a regency composed of J. Ristich, J. Belimarkovich and K. S. Protich. Early in 1893 there was a reconciliation between Natalie and Milan, and soon after the young King overthrew the regency and grasped the reins of government.

M. EMILE LOUBET, the new President of France, was born in Marsanne, France, December 31, 1838. After leaving college he studied law and later began active practice at Montelimar. A few years afterwards he was elected Mayor of that city. His political life really began in 1876, when he was elected to the Chamber of Deputies where he sided with the republican wing. He was successively elected until 1882, when he entered the Senate. In 1887 he was Minister of Public Works, and about the same time formed the Cabinet of

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PERMANENTLY

superfluous hair. Any person applying at the office of the Brooklyn Turkish Bath Co., at Nos. 32 and 34 Clinton Street, Brooklyn, will receive one treatment free

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of charge. We make this offer to demonstrate to those still unaware of the fact that in each individual case our claims are exactly as represented. The strictest privacy is always observed. Ask to see the physician or electrician.

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Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 52 years; no other has, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day.

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President Carnot and accepted the Portfolio of the Interior. From 1896 to 1898 he was President of the Senate. Throughout his political career, President Loubet has shown great executive ability, which, connected with his honesty and anti-monarchial views, will doubtless give France a firm rule. He is well known as being opposed to the Dreyfus plot, and that question which has come so near causing France to become a monarchy will soon be settled.

PRESIDENT McKINLEY was born in 1843 and enlisted in the army at the age of eighteen. His bravery secured a commission and before the war was over he was appointed Major. When twenty-two years old he began the study of law and after admission to the Bar interested himself in politics. He was elected to Congress in 1876 and made his reputation in that body through the McKinley Tariff Bill. He was elected President of the United States, November 3, 1896.

WILLEMINA (or as the famous *Almanac de Gotha* gives her name in full, Wilhelmina Hélène Pauline Marie), the child-queen of Holland, was born at The Hague, Aug. 31, 1880, and succeeded her father, William III., on his death, which occurred on the 23d of November, 1890. The throne of Holland is hereditary in the male line in the house of Orange-Nassau in the order of primogeniture, but is transmissable to the female heirs on the extinction of the male stem. This contingency occurred on the death of King William III., and the mother of the young princess, Emma, was appointed regent, to act during the child's minority. She ascended the throne August 30, 1898.

KING ALFONSO XIII.—It might be said that the infant monarch came into the world with a royal crown encircling his brow, as King Alfonso XII. died of consumption nearly six months before his only son and heir to the throne was born. The King's aunts are the Infantas Isabel, widow of the Count de Girgent; Maria, wife of Prince Louis of Bavaria, and Doña Eulalie, wife of Prince Antonio of Orleans.

QUEEN VICTORIA.—Victoria, Queen of England, the ruler of nearly three hundred millions of human beings, on whose empire the sun never sets; whose laws are obeyed in every part of the world, from the ice-bound fields of the Arctic to the furthermost point of Africa, the torrid plains of India, in distant Australia and on the very borders of the unknown Antarctic region. Victoria, daughter of the Duke of Kent, one of the many sons of George III., was born on May 24, 1819. On the death of her uncle, William IV., who died without issue in 1837, Victoria being only eighteen years old, succeeded to the throne of the most powerful empire of the world. Among the many wooers for the hand she chose Prince Albert, of Saxe Coburg, for her husband, to whom she was married on January 10, 1840. Great and stirring events have taken place under the reign of Victoria, among them being the Afghan war, the Crimean war, the great Indian rebellion, the exciting events in home politics—such as the repeal of the Corn Laws, Lord John Russell's Reform Bill (which almost caused a revolution in England), the Irish question and many others of similar importance, yet this wise and discreet woman has never swerved from her duties as constitutional sovereign, but has, in every case of importance, submitted to the will of her people, as expressed by their representatives in both Houses of Parliament.

EMPEROR OF CHINA, TSAI-TIEN, otherwise KWUNG-SU, who, when only four years old, ascended the throne of his ancestors in 1875. The Emperor, who to-day is only 28, has, naturally, had no influence upon the government of his country, which is inhabited by 434,000,000 people, about the third part of the total population of the earth. He is surrounded by a powerful ministry, of which his uncle, Prince Kung, is the ruling spirit. Since the war with Japan many improvements have been introduced into China.

WILLIAM II., EMPEROR OF GERMANY, was born on January 27, 1859. He is the eldest son of Emperor Frederick I., of Germany, and Victoria, eldest daughter of Queen Victoria, of England. His wife is another Victoria, the Princess Augusta Victoria, daughter of Frederick, Duke of Schleswig-Holstein, to whom William was married when he had just completed his 22d year, February 27, 1881, and who has borne him six sons and one daughter. The eldest of these, now the Crown Prince and heir to the mighty empire, is a lad 17 years old, Frederick William Victoria August Ernst, and was born May 6, 1882. When Prince

William, now the Emperor, was 17 years old he went to the University of Bonn, where his illustrious father had been before him, and studied, with great zeal, jurisprudence, political economy, mathematics, and other sciences. In 1882 he began his technical training for the civil duties of an emperor. By his grandfather's direction he was attached for nearly a year to the administration of Herr von Aschembach, President or Governor, as it would be called in this country, of the province of Brandenburg. He attended the sittings of the Diet, had to furnish abstracts of its proceedings, and went through all governmental routine with remarkable application and intelligence. Once a fortnight he went on a visit, which was really a lesson, to Bismarck. It was said at the time that the old Chancellor did not at first relish the role of political tutor, but he found so much earnestness and intelligence in his visitor that he took pleasure in these lessons in statecraft with the future Emperor. But there is another more significant side to his training. He handled a musket before he did a primer, and with great relish. He was perfect in the "school of the soldier" before he could spell, and now he is lacking in no detail of drill, tactics, discipline or organization of any arm of the service which can qualify a man to command an army.

PRINCE BISMARCK.—With his hand extended to Emperor William stands Otto Leopold von Bismarck, who was born on April 1, 1815, on the old family estate of Schönhausen, where his ancestors settled early in the thirteenth century—nobles of the empire and owners of vast landed estate. Bismarck studied jurisprudence and international law at the ancient University of Göttingen. He was elected member of the first Prussian Parliament, which met in Berlin in April, 1848, and also of the second, which met in 1849. The year 1851 witnessed an important change in Bismarck's life. He was appointed Prussian Envoy to the German Bundestag, an assembly of representatives of every German sovereign (including the Emperor of Austria). When William I. ascended the throne he recalled Bismarck from St. Petersburg, and sent him as Envoy Extraordinary to France, May 26, 1862. During his short stay in France occurred the famous interview with Biarritz. Immediately after this meeting Bismarck was recalled and entered the Ministry, of which he became at once the ruling spirit. Then came that famous Seven Days' War, which overthrew one of the oldest and most powerful empires of Europe within the brief period of a week. When the summer of 1870 was approaching the war party in France was in a state of highest irritation over the wonderful development of Prussia. Bismarck quietly worked to drive France to such a pitch of excitement that she would be compelled to declare war. On July 13, the French Ambassador, Benedetti, returned to Paris, and on July 15 the French Chambers, with one dissentient voice, that of the aged Thiers, declared war against Prussia, not against Germany. Bismarck died July 30, 1898, of congestion of the lungs, at his castle in Friedrichsruh.

ABBAS PASHA, Khedive of Egypt, was born July 14, 1874, and succeeded to the throne upon the death of his father, Mohammed Tewfik, January 7, 1892. Egypt is governed by a ministry, subject to the ruling of the Khedive. Since the English intervened, in 1882, to restore the authority of the Khedive, the country has been occupied by a British army, and an English financial adviser, appointed by the Khedive, has a seat in the Council of Ministers. In January, 1893, a ministerial crisis occurred through the action of the young Khedive. The latter, in direct opposition to the objections of Lord Cromer, the British representative in Egypt, dismissed his premier, Mustafa Feh-mi, and named Fakhri Pasha as Prime Minister. But the British Government refused to sanction the nomination, and the Khedive having expressed his wish to entertain friendly relations with Great Britain, Riaz Pasha was appointed in place of Fakhri.

SHAH OF PERSIA, Nessr-ed-Deen.—The Shah was born on April 4, 1839, and ascended the throne in 1848. He visited the principal cities of Europe in 1873, and was recognized by all who met him as an intelligent prince with advanced ideas.

SULTAN OF TURKEY.—"Sick Man of Europe," the Sultan of Turkey, Abdul Hamid Khan, the thirty-seventh monarch of his family. This present ruler of "The Faithful" was born September 22, 1842, and ascended the throne of his long line of ancestors on August 31, 1876. Great events have taken place under his reign—the rebellion of the Danubian Principalities; the great Russian war, conspiracies and anarchies at home. But the Sultans

of Turkey are not often inclined to meddle with the affairs of State. They have their ministry to do the "business part" of the government, while they only enjoy its pleasures. Abdul Hamid is perfectly innocent of any remarkable deed.

POPE LEO XIII.—The head of the Catholic Church, JOACHIM VINCENT, COUNT PECCI, who ascended the Papal throne under the name of LEO XIII., was born in Carpineto, Italy, on March 2, 1810. After having finished his studies at the Jesuit College in Rome he was ordained priest on December 23, 1837. At the early age of thirty-six he had reached the eminent position of Archbishop of Perugia; at the age of forty he was elected Cardinal. On the death of Pius IX. he was elevated to the highest dignity of the Church, and ascended the Papal throne on February 20, 1878. Leo XIII. entered upon a difficult task. By the unprecedentedly long reign of Pius IX., and his obstinate policy of non-surrender, *non possumus*, the new Pope found himself bound to certain traditions and a policy which had very few adherents outside of the Vatican. Leo XIII. is moved by a spirit of liberalism, but has not dared to make any important changes in the traditional policy of the Vatican.

HUMBERT, King of Italy, who succeeded at the death of his father to the throne of his beautiful country. He was born on March 14, 1844. King Humbert is one of those fortunate mortals of whom nothing much, either for good or for evil, can be reported. He has, with unswerving faithfulness, observed the constitution of the country, and is to-day, probably, the best-beloved monarch in Europe. On April 22, 1868, he married the beautiful Margaret, Princess of Savoy.

LEOPOLD II. (Leopold Louis Philippe Marie Victor), King of the Belgians, born at Brussels, April 9, 1835, and married, August 22, 1853, the Archduchess Marie-Henriette of Austria, succeeded his father, Leopold I., on the latter's death, December 10, 1865. As he has no son living, and daughters are excluded from the succession, the heir presumptive is now Prince Albert (born 1875), son of Philip, Count of Flanders, the King's brother. The King has been greatly interested in the development of the Congo Free State. The year 1893 witnessed important changes in the government of Belgium. The right of suffrage had by the existing law been restricted by certain property qualifications. A Constituent Assembly was elected to revise several articles of the Constitution. The King was known to favor the popular demand for universal suffrage, as also the idea of a popular referendum. An unofficial *plebiscite* resulted in an overwhelming majority of votes for universal suffrage. The Chamber failing to fall in fully with the popular idea, a general strike ensued, which developed into a riot. This revolutionary demonstration resulted in the passage of the measure proposed by Nyssens, which was practically identical with universal suffrage.

No. 14. THE BRITISH WAR LEADERS.

GEN. LORD ROBERTS, of Kandahar, formerly in command of the English forces in Ireland, is now in command of the English troops in South Africa, being next to Lord Wolseley in command of the entire British army. Lord Roberts was born in Cawnpore, India, in 1832. He has distinguished himself in many battles, and is a recognized authority on military tactics. He won the Victoria Cross for special bravery, and is aggressive in his warfare. In his work in South Africa he has been severely handicapped by the peculiar character of the country. When the war began it was thought the resources of the Boers were small and that they would be quickly subdued. It is probable that General Roberts' chief mistake was in underestimating the strength of the Boers. The Boers know the country thoroughly, which gives them a distinct advantage. With the resources at his command General Roberts will undoubtedly ultimately defeat the Boers, but at a tremendous cost to the British Government. His first great success in the war was the capture of General Cronje and his army, February 27.

GEN. SIR REDVERS HENRY BULLER, V. C., one of the 24 active English generals. Under command of General Roberts he went to South Africa as soon as war was declared At the head of a large force he started for Pretoria, declaring that he would eat his Thanksgiving dinner in the Boer capital. On his way he endeavored to relieve Ladysmith, where an English garrison was besieged by the Boers. Within a few miles of Ladysmith he was met by General Joubert's forces, and many desperate encounters took place. Some of these battles lasted for days, and while both sides lost heavily, the English loss was nearly three times that of the Boers. These successive defeats caused great mourning in England and did more than anything else to bring the English people to a realization of the strength of their enemy. Public clamor has been raised against the ministry which brought about the war by refusing to arbitrate the differences between the English and the Boers, but now that the war has been begun the popular sentiment in England is that, no matter what the cost is, English supremacy must be assured. General Buller, in spite of his reverses, is a most efficient general, and has many times been distinguished for special bravery. He is sixty-one years old, and wears the Victoria Cross. After four attempts, with great loss of life, he succeeded in raising the siege of Ladysmith, March 1, 1900.

GEN. LORD HERBERT KITCHENER, more prominent during recent years in the English army than any of the other generals except Roberts and Wolseley, was born in Ireland, and is about forty-five years old. Although ranking below General Buller, he is in reality one of the chief officers in South Africa. His greatest achievement was in the Soudan, where he was sent to avenge the death of General Gordon and put down the uprising among the followers of the Mahdi. The war in the Soudan was a religious outbreak. The Mahdi was looked upon by his followers as a divine being. Even after his death his followers kept up the war, and declared that anyone who touched the Mahdi's body would be instantly struck dead by Heaven. Before General Kitchener completely put down the uprising he caused the tomb of the Mahdi to be opened, the head severed from the body and placed upon a pole, where it remained for several days. This checked the uprising, and General Kitchener won a complete victory, gaining the Victoria Cross and the title of Lord. For his desecration of the Mahdi's tomb General Kitchener has been severely criticised, but his explanation that it was necessary to clear away the superstition of the Mahdi's followers has been generally accepted.

No. 15. THE SLEEPING GUARD.

Overtaken by slumber while on duty, the guard sleeps on undisturbed by the moving crowd, while from time to time the heavy snores attest the profoundness of his slumber. A visitor attracted by the novelty of the scene sits on a chair, closely watching him.

Nos. 16 and 17.

Armored knights to right and left, guarding the entrance to Winter Garden.

No. 18. LITERARY AND ARTISTIC CELEBRITIES OF EUROPE AND AMERICA.

HENRY W. LONGFELLOW.—In the hearts of the American people, Henry W. Longfellow will always be remembered as one of the greatest of American poets. His extreme gentleness, sympathy for humanity and quiet humor, coupled with his profound scholarship, makes him nearer to the people than almost any other American poet, with the possible exception of Whittier. He was born in Portland, Maine, in 1807, and graduated at Bowdoin College when he was about twenty years old. Many of his shorter poems were written while at college. His rise in the literary world was rapid and his unselfishness and modesty won him many friends. He was appointed to a professorship in literature in Harvard University, which position he held for many years. Many famous Americans to-day point with pride to the fact that they studied literature under Longfellow. He was an associate of Emerson, Whittier, Thoreau and many other distinguished writers of his day. Longellow wrote several hundred poems, nearly all of which were of absorbing interest. Among his best are "The Courtship of Miles Standish," "Hiawatha" and other fanciful poems. In no respect did Longfellow deal with the coarser side of life. In all of his writings there is a strong undercurrent of justice and humanity. In few cases did he treat of the foibles of mankind, and his whole effort was to bring out the nobler qualities. He died at Cambridge, Mass., in 1882.

MEISSONIER was born of humble parents, in Lyons, on February 21, 1815. He took his first lessons in his native city, and entered, after a short time, the studio of Lèon Cognoit, in Paris. After a voyage to Italy he returned to Paris, and only then revealed the originality of his genius. He devoted himself to a style of painting until then entirely neglected in France, namely, the painting of genre pictures of the smallest possible size, the majority of which represent but one figure. One of his best, called "1807," representing Napoleon I. in the zenith of his power, was bought by the late Mr. A. T. Stewart of this city, for the sum of 300,000 francs. This picture is now in the Metropolitan Museum of Art.

The venerable looking man with snow white hair and beard, with a beautiful face expressing high nobility of soul and mind, and also deep grief and sorrow, is VICTOR HUGO, the greatest poet France has produced during the present century, and one of the greatest of all times and all countries. Hugo was born in Besancon in 1802 His genius has exercised itself in every form of poetry, from the simple lyric and ballad to the grand epos and tragedy. During the revolution of 1848, Hugo took an active part in politics. The *coup d'état* of December 2, 1851, sent him, with many hundreds of distinguished Frenchmen, into exile, from which he did not return until the downfall of Napoleon III., in 1870. He died in Paris, on May 22, 1885, in his eighty-fourth year. His funeral took place on June 1, with such display of pomp and public honor as has not been seen in Paris since the remains of the first Napoleon were brought from St. Helena for interment in that city.

RICHARD WAGNER'S name has, within the last twenty years, been more frequently heard than that of any living artist. He was born in Leipzig, May 22, 1813. In 1839 Wagner went to Paris. The few years which he spent there belong to the saddest period of his life. He lived in actual poverty, in want of the most urgent necessities. He earned a miserable pittance by giving piano lessons and arranging Italian operatic airs for different instruments. His first work of importance, "Rienzi," after Bulwer's novel, was

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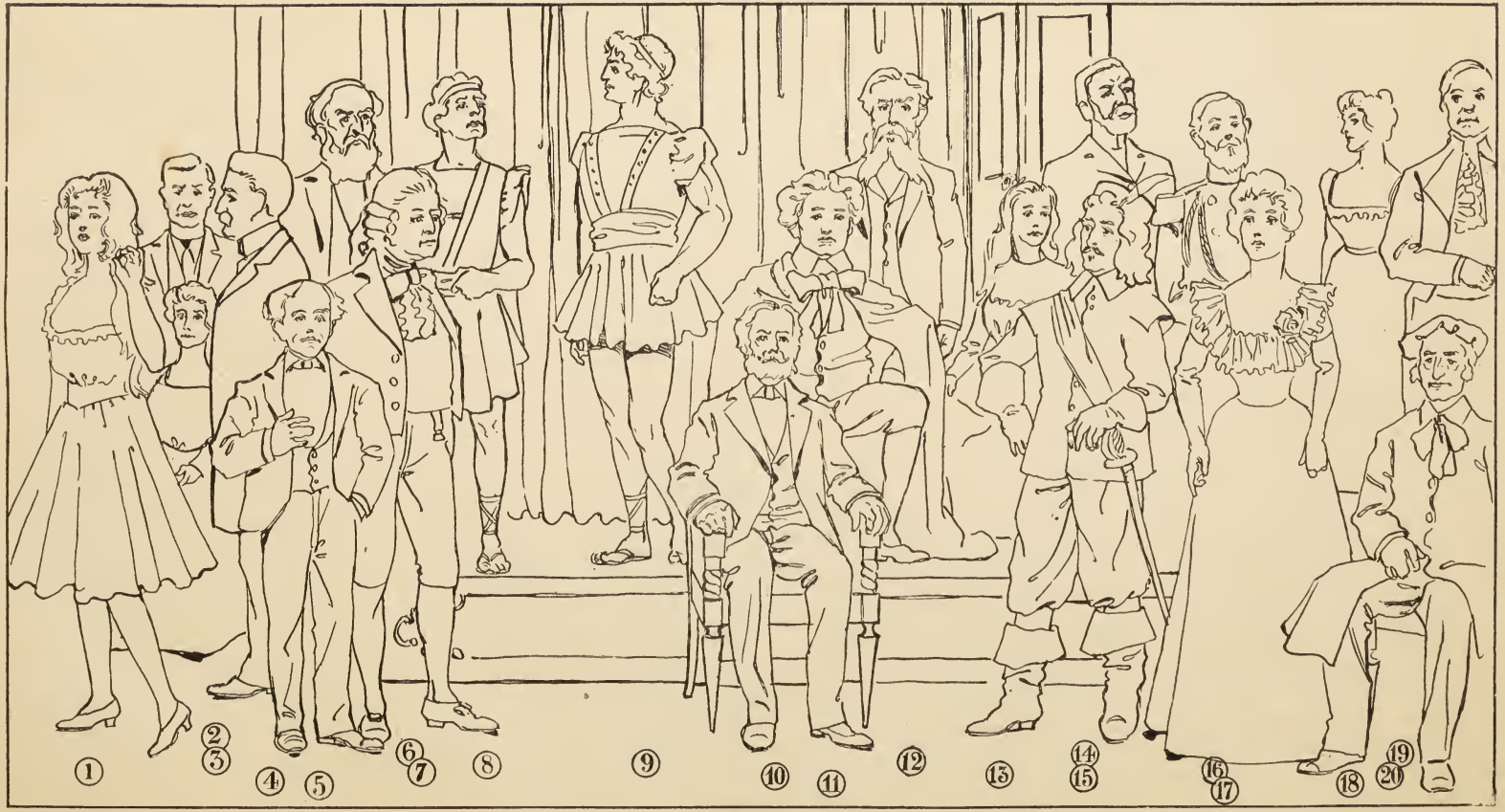
completed during these years; the success was decided and Wagner returned to Germany. "The Flying Dutchman" followed soon after. On October 19, 1845, "Tannhäuser" was performed for the first time in Dresden, at the Royal Opera. "The Meistersinger" was produced for the first time in Munich, on June 21, 1868, and Wagner's fame was established throughout Germany, and far beyond it, as the greatest composer of dramatic music that has ever lived—a man who stands alone and unapproached in the art he has created. The zenith of Wagner's career and of his glory was reached in 1876, when his great Nibelungen Tetralogy was performed at Bayreuth. No artist in the history of the world has ever celebrated such a triumph as this man, who, at the outset of his career, was ridiculed and scorned. After the Nibelungen, Wagner wrote his "Parsifal," a work of sublime beauty and religious earnestness. He died at the age of seventy, in Venice, on February 13, 1883. He had reached the summit; there was nothing left for him to do.

SIR JOHN HENRY IRVING is, beyond all dispute, the greatest actor England has produced of late years. He was born in Keinton, near Glastonbury, on February 6, 1838. He made his début in Glasgow before he had reached his eighteenth year. At the suggestion of the well-known Irish actor and playwright, Dion Boucicault, Irving went to London, where he appeared for the first time in one of Boucicault's own plays, "Hunted Down." He achieved a phenomenal success as Mathias in the sensational drama, "The Bells," a part which he played for over 300 successive nights. His presentations of Shakespearean characters have been severely censured by some distinguished critics; nevertheless they have gained him the reputation of being the greatest English tragedian of our day. The figure of Sir Henry shown in the group is a representation of his successful creation of Robespierre. He has always been a great favorite with American audiences whenever he has played in this country.

Intimately connected with Sir Henry Irving's career is that of MISS ELLEN TERRY, who for many years has acted the leading female characters in Mr. Irving's principal plays. Miss Terry is most attractive in *ingénue* and other light comedy roles, but she has also appeared with great success in Shakespearean characters, among which that of Portia is one of her best known parts. The character she represents in this group is Ophelia, in "Hamlet." Miss Terry accompanies Sir Henry Irving's company when they visit this country, and the announcement of their joint appearance at any theatre is sufficient to crowd the house to its capacity.

MRS. MINNIE MADDERN-FISKE.—One of the most talented and charming women upon the American stage is Mrs. Minnie Maddern-Fiske, wife of Editor Fiske, of the "Dramatic Mirror." For nearly fifteen years she has been playing leading roles in successful dramas. She has wonderful creative abilities and excels in the delicate touches she adds to the characters she portrays. Her extreme modesty and simplicity have won her many friends. Her most famous success was in the production of Hardy's novel, "Tess of the D'Ubervilles." Mrs. Fiske created the title role of Tess, and her genius was so great that many who did not like the novel were fascinated with the dramatization and particularly the new traits of character shown in the heroine Tess. Mrs. Fiske's success has not been confined alone to New York City. Throughout the whole country she is well and favorably known, and the companies she heads are universally successful. In private life Mrs. Fiske has many friends and her home life is exceedingly pleasant.

EDWARD H. SOTHERN.—Born in New Orleans in 1859. Distinguished son of a distinguished father; is one of New York's favorite actors. He made his début at Abbey's Park Theatre in 1879. His first appearance as a star was at the Lyceum Theatre in 1887, where he appeared under the management of Daniel Frohman. One of his greatest successes was in the comedy "Lord Chumley." His rendition of the title role in the "Prisoner



1. Anna Held.
2. Bryan.
3. Mrs. Fiske.
4. Edouard Strauss.
5. Marshall P. Wilder.
6. Longfellow.
7. Sir Henry Irving.
8. Ben Hur.
9. Messala.
10. Victor Hugo.
11. Beethoven.
12. Messonier.
13. Ellen Terry.
14. Richard Croker.
15. E. H. Sothern.
16. Admiral Cervera.
17. Mrs. Leslie Carter.
18. Mrs. Langtry.
19. Joe Jefferson.
20. Wagner.

of Zenda" gives an opportunity for his portrayal of heavier parts and shows his ability as an actor of the highest order. The character represented in the group is one of his latest successes, the Chevalier D'Artagnan, in the "King's Musketeer."

MRS. LANGTRY.—This lady is a daughter of a clergyman in Jersey, one of the English Channel Islands. At the age of twenty-two she went to London, where she visited some friends. Her great beauty aroused the admiration of all who saw her, and she soon found her way into the very best London society. Whether from caprice or other reasons, she decided to adopt the theatrical profession. Having appeared with some success in England, she came to the United States and appeared in New York, after which she traveled through this country. Mrs. Langtry's success is chiefly due to her pretty face and beautiful voice. She is said to be a wonderfully smart business woman and has quite a fortune invested in real estate in different cities in America, and is the owner of a most successful Western ranch.

RICHARD CROKER.—This figure was made from sketches secured at Lakewood, N. J., in December, 1897. Mr. Croker has had a varied career. He began life in humble circumstances and gradually rose as a politician until he became the leader of Tammany Hall. For many years he held that position and then nominally resigned it. During his absence Tammany was defeated, and just previous to the election of 1897 Mr. Croker returned from Europe and assumed the leadership. Success followed and he is considered again to-day the real leader, as was shown in the recent election, when Mr. Van Wyck was elected Mayor of the city.

JOSEPH JEFFERSON is one of the most popular living actors of America. The quaint, ingenuous humor which this distinguished artist lends to his parts, has made him a favorite with the public. He created the title-role of the famous romantic drama, "Rip Van Winkle," which he has played probably several thousand times in this country and in England. So intimately is his name connected with this play that probably no actor would dare to appear in this character while "Joe" Jefferson is alive. Among the other favorite parts of his rather limited repertoire is that of Bob Acres, in Sheridan's "Rivals," in which he is represented in this group.

ANNA HELD.—Mlle. Anna Held, of Paris, has been for several years one of the most prominent figures upon the burlesque stage. Her beauty is famous the world over. She is said to have defied cartoonists to draw any caricature of her which would resemble her in any respect, that would not show her beauty. Several attempts were made, but even in the cartoons Mlle. Held was still beautiful. When she first came to New York a few years ago, she was the favorite of the burlesque stage in Paris. She had eccentricities as well as beauty. One of these was her claim to old Egyptian secrets for making women beautiful. The only one the public ever learned about was a daily bath in milk. Mlle. Held scored a great success in "The French Maid" and in "The Girl from Paris." Her talent was as undisputed as her beauty. She possessed a wonderful amount of vivacity and what the French call chic, and every theatrical company she headed was successful. After becoming the rage in New York, Mlle. Held toured the country with her own company. She lived like a queen, and her famous private car was as luxurious as that of any railway magnate. In May, 1899, she returned to Europe, but her fame is so established in America that she will soon return to win still greater laurels.

MRS. LESLIE CARTER is one of the most famous American actresses of the day. Her phenomenal triumph in "Zaza," which has been the conspicuous sensation of the theatrical sensation of '98-'99, will be talked of long after the other successes of that period are forgotten. The wonderful dramatic power she has displayed in interpreting the role, the color, the life, the delicate shadings, the strong and graceful lines, the beautiful sweeps of passion and the touching tenderness of tears that mark the impersonation, have

made it an achievement in histrionism that only a woman of the highest genius and rarest skill could reach. Mrs. Carter's success in the role has been even greater than that of Madame Rejane, the versatile French artist, who appeared in the same part in Paris. The magnificent, multi-colored and multi-emotioned characterization won the honor of creditable comparison with the great Sarah Bernhardt, and it has really placed her in the same relationship to the American stage that the queen of the Comédie Française holds to the stage of France. This artist's dramatic career has been short—"Zaza" is only the third role in which she has appeared—and the unprecedented triumph she has made and the exalted position she has taken in her profession must therefore be accepted as positive evidence that she is an actress of unusual charm and brilliant genius.

JOHANN STRAUSS, the famous waltz king, is the composer of some of the most spirited and fascinating dance music ever written. His waltzes have been heard in every ballroom of the Old and New World, and well may Hanslick, the greatest and most severe of all music critics, say to him: "Strauss' waltzes have become a kind of national hymns, which musically represent the bright, joyous side of Austrian national character as much as Haydn's famous national hymn, 'God Preserve Our Emperor Francis,' represents the thoughtful, deep feeling, pious side." Besides his dance music Strauss has a number of delightful operettas, "Bat," "Merry War," "Prince Methusalem," "Gypsy Baron" and others—which not only are overflowing with delightful melodies, but betray considerable talent for orchestral effect. He died in Vienna, June 3, 1899.

LUDWIG VAN BEETHOVEN is in music what Shakespeare is in poetry, a name before the greatness of which all other names, however great, seem to dwindle. He stands at the end of an epoch in music—the classical school—marking its climax. His works have ushered in a new phase of progress, from which everything that is great in modern music has taken its rise. There has been a great deal of ridiculous dispute about Beethoven's nationality, Belgium, or rather the Netherlands, putting in a claim, besides Germany, for the honor of owning the illustrious master as one of its sons. Art has no country of its own; it belongs to the whole world; but if the country in which an artist is born, received his first impressions and rudimentary education and developed into the fullest glory of his genius, may be called his "fatherland," then Beethoven is beyond all dispute a German. The master's father, Johann, was a chorister in the cathedral of Bonn. The day of the composer's birth is uncertain. We have documentary evidence that he was baptized on December 17, 1770, and being of Catholic parentage it may be assumed that he was born a day or two previous to this date. Beethoven's life was quiet and uneventful, but from his earliest youth until his late years, which he spent in a state of absolute deafness, it was one of sadness, sorrow and suffering. His compositions are characterized by the most lofty and ideal thoughts and the most perfect and sublime forms of expression that have ever been conceived. Yet, though the most ideal artist in the most ideal of arts, he is always inspired by the deepest sense of reality and truth. The grand note of sadness resounding in his compositions is the reverberation of personal suffering. He was a great artist only because he was a great man—and a sad man withal. He died in Vienna on March 27, 1827.

WILLIAM JENNINGS BRYAN, the late Democratic Candidate for President, is only thirty-eight years old, and had the honor of being the youngest man ever nominated for that high office. He was born in Salem, Marion County, Ill., and attended the public schools until fifteen years old. He graduated from Illinois College in 1881 and entered Union College of Law in Chicago. He practiced law for a time at Jacksonville, Ill., and then removed to Lincoln, Nebraska, and became a member of the law firm of Talbot & Bryan. Mr. Bryan is married and has three children.

ADMIRAL CERVERA.—When the war with Spain began, Admiral Cervera, with a powerful fleet, was sent to Cuban waters. For many weeks his exact whereabouts was unknown and much consternation was felt in American seaboard cities, which expected a bombardment. Finally his fleet entered the harbor of Santiago. It was many days before the American Government could learn positively that the fleet was there. Then it sent a strong fleet to guard the narrow entrance to the harbor and prevent his escape. So well was this managed that the Spanish fleet was practically helpless. Just before the capitulation of Santiago Admiral Cervera made a dash from the harbor, and in the fearful conflict which followed his entire fleet was destroyed and he was taken prisoner.

"BEN HUR."—"Ben Hur," by Gen. Lew Wallace, is one of the strongest and most thrilling novels of modern times. It was dramatized last year and produced at the Broadway Theatre, where it is having a marvelous run. The title role of Ben Hur is well interpreted by EMMETT CORRIGAN, who is here pictured in wax as he appears during the play. Ben Hur belonged to a noble Jewish family of Jerusalem. A false friend tried to induce him to become a Roman soldier, but, failing, secured his sentence to the galleys as a murderer. His estates were forfeited, and the family were reduced to slavery. While a galley slave Ben Hur saves the life of a Tribune, who gives him his freedom and adopts him as his son. He goes to Rome, gains some power, and meets his enemy. In the famous chariot race, which is the climax of the play, Ben Hur defeats his enemy and causes his ruin.

W. S. HART as MESSALA.—In the production of "Ben Hur," now running at the Broadway Theatre, the part of Messala is taken by W. S. Hart, in an admirable manner. Messala is the villain in "Ben Hur." He renounces the religion of the Jews and becomes a Roman soldier. Later he returns to Jerusalem and endeavors to change the religious belief of Ben Hur. Failing to do this he plots to ruin him. His word is taken that Ben Hur is a murderer, and for a long time wrong seems victor. When he finally meets Ben Hur again they are rivals in love. Messala is the most celebrated charioteer of his time, and his horses are the fleetest. In the great chariot race about to be run Messala stakes his whole private fortune on his success. Ben Hur enters the race as a rival, having secured horses and a chariot from a friend. The race is a most thrilling one. In the play, by ingenious mechanical devices which are unparalleled in stage history, the race actually takes place upon the stage. Ben Hur wins the race, and Messala is ruined.

MARSHALL P. WILDER.—This wax representation of Marshall P. Wilder was modeled at the Musée from the original. At different times during the work, as well as upon completion, it was favorably passed upon by him. As a humorist, mimic and society entertainer Mr. Wilder has few equals. He has traveled all over the world, and appeared before kings and queens and princes. He was born in Geneva, N. Y., in 1859. His stories are famous all over the country, and Englishmen are still laughing at his jokes.

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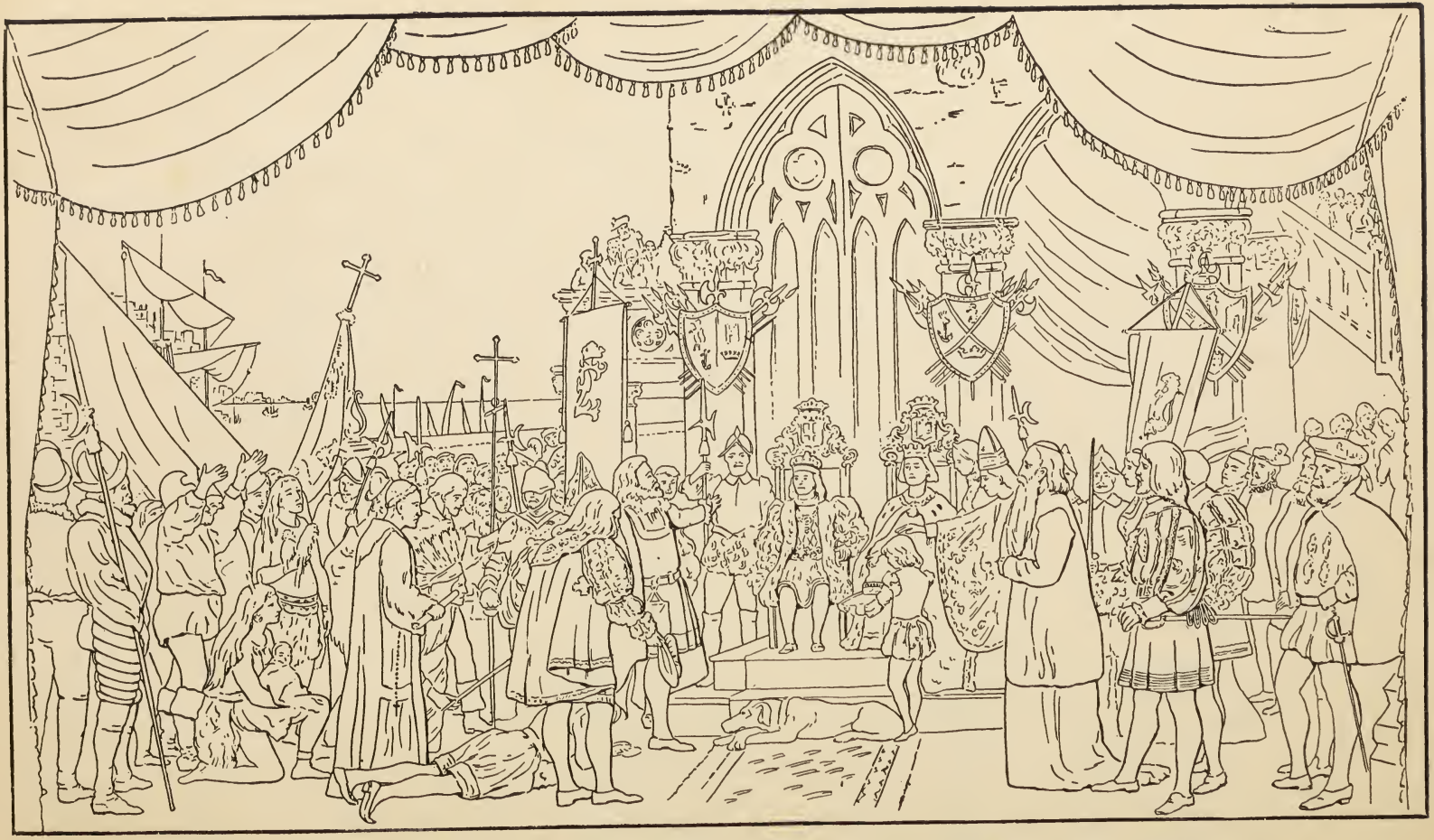
No. 19. QUEEN ISABELLA RECEIVING CHRISTOPHER COLUMBUS.

Christopher Columbus was born in the city of Genoa, Italy, in 1436. He was educated in the University of Pavia, and while there probably received instruction in nautical astronomy from Antonio da Terzago and Stefano di Faenza. In his fifteenth year he made his choice to follow the sea. Of his apprenticeship and his first years as a sailor no authentic records exist. There are, however, a number of dubious and conjectural statements made, and these are founded on the authority of his son, Fernando, who was also his father's biographer. It is certain, however, that the early life of Christopher Columbus was stormy, laborious and crowded with some remarkable incidents. In 1470, he arrived in Lisbon, after being wrecked in a sea fight. In Portugal he married Felipa Munnis Perestrello, daughter of a sea captain in the service of Prince Henry. For a time he gained his livelihood in making maps and charts, while he studied over the logs and papers of his deceased father-in-law, and talked with old seamen of their voyages and the mysteries of the Western seas.

About this time he seems to have first arrived at the conclusion that much of the world was undiscovered and conceived the idea of reach Asia by sailing West, which resulted in the discovery of America. It was necessary, however, for so vast an undertaking to have the support of some State or sovereign. The Senate of Genoa, his native place, had the honor of receiving the first offer. They rejected it. Columbus next turned to King John II. of Portugal, who referred the project to a committee of the Council for Geographical Affairs. The committee's report was adverse to it, notwithstanding the King favored it. Columbus after this sent his brother Bartholomew to England to communicate his idea to King Henry VII., but nothing came of it. He next betook himself to the South of Spain and there laid bare his ideas, first to the Duke of Medina Sidonia, who regarded the scheme as visionary, and then to the Duke of Medina Celli. The duke encouraged him, but, regarding the enterprise as too vast for him to entertain, turned Columbus from his determination of making application to the Court of France, by writing in his behalf to Queen Isabella; and Columbus repaired to the Court at Cordova at her bidding. Unfortunately for the great navigator, at that time Castile and Leon were in the very height of the struggle which resulted in the defeat of the Moors, and neither King Ferdinand nor Queen Isabella had time to listen to the project. Columbus, however, was kindly treated. From Cordova he followed the Court to Salamanca, where he was introduced to the notice of the Grand Cardinal, Pedro Gonzales de Mendoza, "The Third King of Spain."

More delays followed. Years dragged on, and at length, in 1400, the Junta decided that the project was vain and impracticable, and it did not become the King or Queen to have anything to do with it, and this was confirmed, with some reservation, by their Highnesses at Seville. Columbus, now in despair, determined once more to set out for France. On his way he stopped at Palos, a small maritime town in Andalusia. Here, at the monastery of La Rabida, he applied for bread and water for his boy Diego. These were given him, and here also he was brought into conversation with Juan Perez de Marchena, the guardian, who invited him to take up his quarters in the monastery and introduced him to Garci Fernandez, a physician and an ardent student of geography. Juan Perez had been the Queen's confessor. He wrote to Her Majesty, and once more Columbus was sent for to come to court. Again he was doomed to disappointment; but at length, on the entreaty of Luis de Santaugel, Receiver of the Ecclesiastical Revenues of the Crown of Aragon, Queen Isabella was induced to determine on the expedition. April 17, 1492, the agreement between Columbus and their Catholic Majesties was signed and sealed. The expedition, comprising the ships Santa Maria, Pinta and Nina and 120 men, started on the voyage of discovery, August 3, 1492. Of the details of the voyage, the discovery and the return across the Atlantic it is unnecessary here to write about. On March 4, of the following year, the Nina dropped anchor off Lisbon, where Columbus was received by the King of Portugal with the highest honors. The Spanish Court was at that time at Barcelona, and thither Columbus proceeded in person after dispatching a letter announcing his arrival. He entered the city in a kind of triumphal procession and was received by their Majesties in full court.


Las Cas
Minister.
Columbus.
King Ferdinand.
Queen Isabella.
Archbishop.
Grand Cardinal.
Duke of Castilla.

No. 20 OUR ARMY AND NAVY HEROES.

MAJOR GENERAL NELSON A. MILES.—General Miles is the practical head of the United States Army. He is about fifty-seven years old, a man of commanding presence, over six feet in height. He served with distinction during the Civil War and was in many important battles. After the war, for many years he was in command of the Department of the East, with headquarters on Governor's Island. Two years ago he was appointed head of the army. In times of war, the President is the Commander-in-Chief of the army, but the title is merely nominal, and General Miles had charge of all military plans and personally led the invasion into Porto Rico. General Miles is a brilliant conversationalist, a frequent contributor to the best periodicals, and is a recognized authority throughout the world on military matters.

LIEUT.-COLONEL THEODORE ROOSEVELT is one of the best known men in the United States. He belongs to an old New York family and is considered wealthy, but his riches have never interfered with his usefulness. He is a born fighter, of sterling honesty, great ability and versatility, and no matter where placed is soon heard from. For many years he has taken long excursions in the West and acquired much fame as a hunter. From 1894 to 1897 he was Police Commissioner in New York City and his energy made him friends as well as enemies. After McKinley's election Mr. Roosevelt was appointed Assistant Secretary of the Navy. Here he was as energetic as ever. He had little faith in Spain's promises, and was an open advocate of interference in Cuba. As soon as war was declared he began forming a regiment of Rough Riders, and this regiment contained many of the most athletic, bravest, and capable men in the country. On his return to New York he was elected Governor of the State.

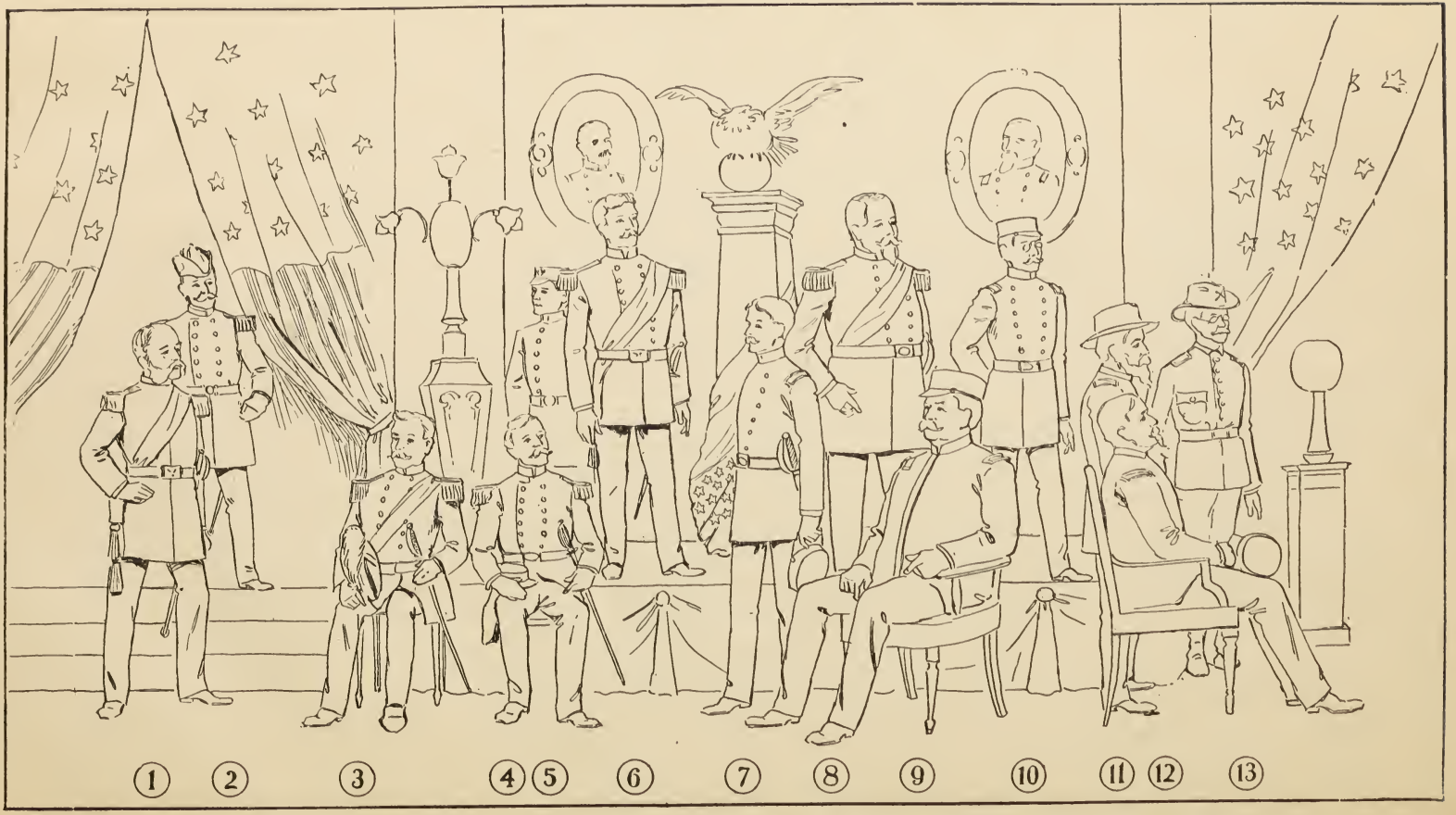
MAJOR GENERAL WILLIAM R. SHAFTER is one of the few men who have risen to prominence in the army from civil life. He was born in Michigan in 1840, and entered the Seventh Michigan Infantry as Lieutenant in 1861. He served with distinction through the Civil War and his bravery and skill were shown in many battles. In 1865 he was made Brigadier-General. In 1866 he was appointed to the regular army as Lieutenant-Colonel of the Forty-first Infantry. He was made Brigadier-General in 1897, and on May 4, 1898, President McKinley made him Major-General. He was in chief command of the regular army that was sent to Tampa and Santiago.

MAJOR GENERAL JOSEPH WHEELER.—General Joseph Wheeler was one of the first American officers to enter Santiago after the surrender and to a great extent was responsible for the capture of that important Cuban stronghold. During the starvation period which followed he did everything in his power to aid the soldiers, and while in camp at Montauk Point he publicly rebuked the official red tape which caused so much suffering. This in connection with his well-known bravery has made him one of the most popular Generals in the army.

REAR-ADMIRAL SAMPSON was born in Palmyra, N. Y., in 1839. He entered the naval school at Annapolis in 1857 and graduated with high honors. During the Civil War he was in charge of a small ironclad, and at one time was ordered to clear Charleston harbor of mines. While doing this, his ship was blown to pieces and Sampson and his sailors were hurled over one hundred feet, but was rescued with nearly all his sailors. He has cruised around the world in charge of American warships, and the San Francisco was at one time under his command, his boat during the recent war being the celebrated cruiser New York.

ADMIRAL GEORGE DEWEY.—This figure represents Admiral Dewey, who has added so much glory to the American Navy. As a Commodore he commanded six warships, forming the Pacific squadron. Immediately after the declaration of War with Spain, he was ordered to capture the Philippine Islands. On the morning of May 1st, 1898, he entered Manila Harbor before daybreak. A squadron of thirteen Spanish warships were in waiting for him, protected by the guns of two forts. At daybreak the battle began. Before nightfall the Spanish ships had been sunk and the guns of the forts silenced. The Spanish loss was over 300. Admiral Dewey did not lose a single ship or man, and as a reward he was made Admiral and given a gold medal for bravery.

ARMY AND NAVY HEROES.



1. Otis. 2. Dewey. 3. Miles 4. Evans. 5. Sampson. 6. Merritt. 7. Hobson. 8. Lee. 9. Shafter. 10. Sigsbee. 11. Wheeler. 12. Schley. 13. Roosevelt.

REAR-ADMIRAL WINFIELD S. SCHLEY.—The commander of the Flying Squadron is a skilled leader and a brave sailor. He was born in Maryland in 1839 and graduated at Annapolis in 1860. His first cruise was on the frigate Niagara. He was made Lieutenant in 1862, and took an active part in many engagements during the Civil War. From 1869 to 1872 he served in the Asiatic squadron, and took part in the capture of the Korean forts in 1871. He was made Commander in 1874. From 1876 to 1879 he cruised in Southern waters. In 1884 he commanded the relief expedition which rescued Lieut. Greely and his comrades.

CAPT. CHARLES SIGSBEE, Commander of the ill-fated warship Maine, which was destroyed in the harbor at Havana, on the evening of February 15, 1898. He has spent thirty-six years in naval and military service. His bravery and quick action have been shown on more than one occasion. In the summer of 1897 the Maine was leaving Brooklyn, when an excursion boat with hundreds of passengers got in its way. It was impossible to stop the huge warship, but Capt. Sigsbee turned its course so that it escaped the excursion boat by crashing into the dock. The damage was heavy but no one was injured. When the Maine was blown up Capt. Sigsbee was injured, but in spite of that he exerted every effort to save his sailors and was the last to leave the vessel.

GENERAL WESLEY MERRITT was born in New York City on December 1, 1836, his parents moving to Illinois a few years later. At the age of sixteen he began the study of law, but after a year's study went to West Point, where in due course he graduated. His war record begins with the Civil War, during which he was rapidly promoted and soon became a General. He was engaged in many battles and skirmishes and was distinguished for individual bravery. He fought nine battles in ten days and in all of them was victorious. In 1897 he was appointed to command the Department of the East, and in May, 1898, after the breaking out of the American-Spanish War, President McKinley appointed him Military Commander and Governor of the Philippines.

GENERAL FITZHUGH LEE was born in Richmond, Va., and his ancestors have long been known as the "Fighting Lees of Virginia." He was a General in the Confederate Army during the Civil War and a brave soldier. President Cleveland appointed him as Consul to Havana, and his unfaltering and energetic action won the approval of the American people. As Major-General he had charge of the troops at Havana when that city was evacuated by the Spanish.

CAPTAIN ROBLEY B. EVANS, better known as "Fighting Bob," was born in 1847 and graduated at the Annapolis Naval Academy just as the Civil War broke out. He was active in many naval battles during the war and was several times wounded. In the recent American-Spanish War he was in charge of the battleship Iowa, and gained much distinction for the part he took in the destruction of Cervera's fleet at Santiago.

This is an exce lent representation of LIEUT. RICHMOND P. HOBSON, the hero of the Merrimac. He is 27 years old and a native of Alabama. He graduated from Annapolis and entered the Navy, being attached to the Construction Department. After Cervera's fleet of Spanish ships entered the harbor of Santiago, Lieut. Hobson conceived the idea of blocking up the channel so there could be no escape. His plans were accepted by Admiral Sampson, in charge of the blockading fleet, and one dark night he, with seven volunteers from the navy, steamed the Merrimac into the channel. It was met with a hot fire from Spanish ships and forts, but Lieut. Hobson turned the steamer broadside and sank it in the channel. He and his crew were picked up by Admiral Cervera and he was kept a prisoner for several weeks, when a transfer was effected.

GENERAL ELWELL S. OTIS was born in New York about fifty-five years ago. He has seen many years of active service in the army. For a number of years he was Brig.-General of the Department of the Colorado. Shortly after the breaking out of the war with Spain Gen. Otis was made Major-General, and after the cessation of hostilities he was sent to command the Philippines. It was during his command there that Aguinaldo began an insurrection. With great skill and bravery Gen. Otis began the work of subduing the insurgents. The attack upon Manila was successfully resisted, and gradually he began to cripple the insurgent forces. Many battles have taken place, and in all the Americans have been successful and met with small loss.

The Concert Hall or Winter Garden.

ON leaving the Central Hall visitors may pass directly into the Concert Hall, a magnificent room occupying the full height of the building and extending in depth to Twenty-fourth street. The walls are tastefully decorated with handsome mirrors and tropical plants, and ample accommodations are provided for those who seek rest after a tour through the Eden Musée.

The south side of the hall is occupied by the stage, on which the Eden Musée Orchestra performs daily, from 2:30 to 5 in the afternoon, and from 8 to 11 in the evening.

JAPANESE JUGGLERS.

These marvelously perfect and artistic figures are posed in the Winter Garden, where the daily afternoon and evening concerts are held. Japanese people are celebrated for their skill in jugglery, strength and dexterity, and the feats they perform are so difficult that they seem impossible. The figures represented in wax are arranged upon pedestals around the Winter Garden, in addition to which several figures are suspended from the truss work of the Garden. These latter include a Japanese woman balanced upon a slender wire, a girl upon a trapeze and two other figures suspended in graceful and difficult attitudes. The fifteen figures represented show difficult feats performed by these wonderful people.

The sides of the Winter Garden are covered with huge French plate mirrors which reflect the figures until the number seems almost unlimited. They are all dressed in the richest costumes possible and to a large extent the figures and costumes are exact reproductions of famous Japanese jugglers who have from time to time performed at the Musée.

JAPANESE WARRIOR.

In the rear of the Winter Garden will be found the very interesting figure of a Japanese warrior in armor. The attention of the public is called particularly to the wonderful delicacy of the work shown in the manufacture of the complicated armor on this figure.

THE LAOCOON.

This beautiful statue, in bronze, is a faithful reproduction of one of the best known of ancient statuary, whose origin is shrouded in mystery. It was discovered in 1506, on the site of the ruins of Titus's Palace in Rome, where it had remained buried in the dirt since the destruction of Rome by the Goths and Vandals. It had become damaged, and a restoration was effected by Michael Angelo, who found that the statue was made up of three marble blocks most skillfully joined together. Since that time it has been discovered that six stones were used instead of three. As Michael Angelo was deceived, it shows the skill employed by the ancients in sculpture. The statue is supposed to have been carved about 100 years B. C. It represents a portion of the mythology which enshrouds the early history of Rome. Laocoon was a priest of Apollo, and as such was vowed to chastity. He subsequently married and became the father of two sons. Apollo was bitterly incensed at his action, but not until the sons had grown to manhood did he take his revenge. The father idolized his sons, and for fear of Apollo's vengeance never let them leave his side. The statue shows how Apollo was revenged. One day the father and sons were walking by the seashore. Suddenly from out of the water glided hideous monsters, which crushed in their slimy folds both the father and his beloved sons. The Musée's statue is the most famous reproduction that has ever been made of this work of art. It is a perfect copy of Michael Angelo's restoration.

No. 21. SIR MOSES MONTEFIORE.

Sir Moses Montefiore, the foremost character in the last century of Jewish history, was born in London on October 24, 1784, and died in Ramsgate, in Kent, England, on July 28, 1885, at the unusual age of over one hundred and a half years. Sir Moses dated his ancestry back, in direct and uninterrupted line, to a wealthy family that settled in Spain 200 years before Christ. The hidalgos of Castile and Arragon, the aristocracy of Europe, some of whom pride themselves upon counting their ancestors among the Crusaders, were parvenus in comparison with this Jewish patriarch. A Hebrew of strictest orthodoxy, he has been the admired and beloved among the orthodox of all religions.

No. 22. REV. CHARLES H. PARKHURST, D. D.

Rev. Charles H. Parkhurst, D. D., teacher, preacher and reformer, is one of the most noted men in New York, and was born in Framingham, Mass., in 1842. While pastor of the Presbyterian Church at Lenox, Mass., his preaching attracted the notice of New York people who spend their summers in this delightful Berkshire village. He was called to the Madison Avenue Presbyterian Church, and a few years ago entered upon a warfare against vice in New York city, which has made him famous throughout the country.

No. 23. SALVATION ARMY LASS.

The figure of the Salvation Army lassie will be recognized at once by all visitors to the Musée, whether they come from the East, West, North or South. Dressed as she is in the regulation Salvation Army costume, she makes a striking figure, holding a copy of the *War Cry* with a street arab in charge, and making a mute appeal to all for assistance in the cause she represents.

No. 24. CARDINAL McCLOSKEY.

Cardinal McCloskey, the first American priest who succeeded in attaining the highest position, next to that of the Pope, which it is in the power of the Roman Church to bestow. He rose to the elevated rank of Cardinal, not by family influence—he was of humble origin—nor by political pressure, but entirely by reason of his intellectual powers, his learning and the spotless purity of his life. The Cardinal was born in Brooklyn, Long Island, on March 20, 1810. Only a few years before that date his parents had come from Dungivin, in the County of Derry, Ireland. At the age of twelve the boy was sent to St. Mary's College, in Emmitsburgh, in Maryland, and was ordained in 1834, by Bishop Dubois, at the old St. Patrick's Cathedral, in Mulberry street, New York. He finished his ecclesiastical studies at the Gregorian University in Rome, and returned to New York in 1838. In 1847 he was elected Bishop of Albany, and upon the death of Archbishop Hughes, of New York, he succeeded to the distinguished position of the latter.

No. 25. COL. ROBERT G. INGERSOLL.

Colonel Robert G. Ingersoll was born in Dresden, N. Y., August 11, 1833. His father, a Presbyterian clergyman, made his son live according to the strictest rules of that sect. This early restraint caused a rebellion against religious belief and laid the foundation for the after-teachings of the celebrated unbeliever. His boyhood days were spent in Ohio, Wisconsin and Illinois, where his father preached at different times. He was educated in the public schools of Ohio, and was admitted to the bar in Illinois. In 1862 he went to the war as Colonel of the Eleventh Illinois Cavalry, and was once taken prisoner, but soon released on parole. In 1886 he nominated James G. Blaine for the Presidency. He was offered the post of Minister to Germany, but on account of the opposition by religious people, he declined. As a lawyer he stood high at the Bar, and was connected with many important cases. He wrote a number of books attacking religion, which were widely circulated, and for many years has been a prominent lecturer on religious topics. While his attacks upon religion were merciless, his own life was an example for all men. He was charitable, and held his home life above everything else. On July 21, 1899, he was suddenly stricken with heart failure at his summer home, near Dobbs Ferry, and died within a few minutes. His body was cremated on July 27, 1899.

THE SMOKING ROOM.

At the other end of the gallery will be found a smoking room, which is the only one of its kind in the United States. It is fitted up after the Turkish style and is one of the most unique and attractive features of the Musée. All its decorations were made in the workshop of the Musée. and the cost of fitting it up exceeded $4,000. It is a perfect reproduction of the Oriental smoking room in the celebrated Chateau de Blois.

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One hundred rare and delicious beverages served both winter and summer.

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Historical Chamber.

AFTER making the tour of the Winter Garden, its galleries and the Oriental Smoking Room, the visitor will find a staircase at the Twenty-fourth street end of the Garden, which leads to the Historical Chamber. Here are portrayed in wax numerous scenes that are interesting and instructive at the same time, and in which are shown the figures of many men, some of whom have become renowned for their valiant deeds, while others are noted for their cruelty, but in each instance some characteristic episode has been taken in illustration of their career.

At the foot of the stairs, to the left, will be seen a wonderful and most realistic group:

No. 26. THE CHICAGO ANARCHISTS.

This scene represents the interior of the office of the Chicago *Arbeiter-Zeitung*, where the seven men met who were found guilty of having instigated and taken part in the riots which occurred at the Haymarket, in Chicago, on the evening of May 5, 1886, in which several policemen lost their lives and many were wounded. Seated at the table, engaged in correcting a proof-sheet, is Albert A. Parsons, an American by birth and a journalist by profession, who was said to be the life and soul of the Anarchist movement in Chicago. To his right stands Louis Linge, a German, by trade a carpenter; next to him is seated Michael Schwab, also a German, and one of the editors of the *Arbeiter-Zeitung*. At the corner of the table stands August Spies, who was also connected with the paper, handing copy to Adolph Fischer, who was a printer by trade. At the other end of the table, facing Parsons, is Samuel Fielden, an English teamster. The last of them, sitting to the left of Parsons, is George Engel, a painter.

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No. 27. SCENE IN OLE VIRGINIA.

This group represents a typical Southern scene. The faithful old darky and his wife are in their little hut, wondering how they will get enough to eat. The old man is sitting by the fire nursing his rheumatic leg, while his wife is ironing. There is not much happiness in his home. Suddenly the door opens and a ray of sunshine enters in the shape of a prettily dressed little white girl. She is followed by a maid with an armful of good things for the old folks. The home that was so desolate is overflowing with thanksgiving and happiness

No. 28. THE DUDE AMONG THE TYROLESE.

(Salon Tirolien.)

The graphic group of guide, countrymen and countrywomen and swell city man in the scene before us, laid in the Tyrol, will appeal to the risibility and sense of humor of all. The characteristic attitudes of the mountaineers have been exceedingly well depicted and are to the manner born. The grave young man is the city swell (or dude) who has been taken to the hospitable cabin of the mountaineers in the Tyrol on the approach of night by his guide. He has been warmly welcomed, as is customary with the Tyrolese, and has got on so well with his entertainers that he has become on exceedingly good terms with himself, so much so that he has ventured into Cupid's field, generally dangerous ground, but on this occasion not so, as the buxom lasses to whom he has addressed his gallantries will have none of them. He, all earnestness, is met by the quizzing of his nearest fair neighbor and the laughter of her companion, while the men around are smiling at him and giving the girls their undisguised support. A city man is ever an object of interest to these mountaineers, but he usually finds that with all their artlessness and innocence they generally are able to hold their own with him. It is to be hoped that this misguided young man will not have to resume his travels on the morrow with an unmistakable sense of feeling "flat."

No. 29. STORMING OF CONSTANTINOPLE BY MAHOMET II.

This imposing group is a faithful reproduction of the celebrated painting by Benjamin Constant, which hangs in the museum of Toulouse. The scene represents one of the greatest events in history. The fall of Constantinople sealed the doom of the Eastern Empire, the last remnant of the great Roman Empire. Moreover, it marks one of the great epochs in history. With the taking of the beautiful city on the Bosphorus, that period known as the Middle Ages came to an end. Several attempts to capture the city had been made for over fifty years, until Mahomet II. began in 1452, in bitter earnest, a systematic and well planned siege. An army of 300,000 men and a fleet of 426 ships were called upon to accomplish his end. For fifty-three days the heroic Christians kept the savage Mahometans at bay, but at last, exhausted by starvation and despair, they had to yield. On May 29, 1453, Mahomet entered the city amid frightful scenes of carnage and cruelty.

No. 30. DEATH MASKS OF FAMOUS PERSONS.

The majority of people do not realize what a death mask is, or how difficult it is to obtain a perfect one. Within five hours after the death of a prominent person an artist makes the death mask. The face is carefully oiled, and then covered with a thick coating of plaster of paris paste. After this has been dried it is removed and shows a perfect reverse of the features. With proper care a reproduction can be made from this mask, either in plaster or wax. No more perfect representation of the features could be secured than from a reproduction of a death mask. In all ages it has been the custom to take a death mask of prominent persons immediately after death. Many have been lost or broken, but in the Pantheon collection of death masks, in Paris, there are masks which are priceless because of the prominence of the subjects from whom the masks were made. These masks are carefully treas-

ured and it is impossible for visitors to get very near them. Reproductions of them have been seldom made, and then only for public purposes. For years the Eden Musée has endeavored to secure productions of these masks, and finally its efforts, accompanied by great expense, were successful. The Musée artists were allowed to make wax casts from the masks, and these casts are now placed on exhibition. In the original collection you see nothing except the rough pieces of plaster which contains the mask, but in the Musée you see the features of the famous personages, just as they appeared within five hours after their respective deaths. The custom of securing death masks has been followed out to a greater extent in Europe than in this country. It is for that reason that we have no masks of Washington or the other great men who laid the foundations of this Government. Each reproduction of a mask is numbered, and for the aid of the visitors a brief biographical sketch is given of the original of each.

No. 1.—MARTIN LUTHER.

The great German reformer, whose writings and teachings started a new era in religious history. He was born November 10, 1483, in Eisleben, and died at the same place February 18, 1546.

No. 2.—NAPOLEON I.

The greatest General of modern history, if not of all times. Humbly born, he gradually rose as a soldier until he had conquered almost the whole of Europe. He was born in Corsica, August 15, 1769, and died at St. Helena, May 5, 1821, where he had been imprisoned after his defeat at Waterloo by the English.

No. 3.—FREDERICK II., KING OF PRUSSIA.

The greatest ruler and warrior Prussia ever had. Born January 24, 1712, and died August 17, 1786.

No. 4.—DANTE.

His full name was Dante Aleghieri, author of the "Divina Comedia," sometimes called the Inferno. Carlyle called him "The Voice of the Silent Centuries." He was born in Florence in May, 1265, and died at Ravenna September 14, 1321.

No. 5.—MARY, QUEEN OF SCOTS.

This unhappy Queen was born about 1550, and after being imprisoned for years as a pretender to the English throne, was beheaded February 8, 1587, by order of Queen Elizabeth.

No. 6.—JAMES HEPBURN, EARL OF BOTHWELL.

One of the husbands of Mary, Queen of Scots. Murdered the Queen's husband and married her. Died in prison in 1575.

No. 7.—ELIZABETH, QUEEN OF ENGLAND.

Her reign was eventful for the advancement of art and literature, but is clouded by political crimes.

No. 8.—OLIVER CROMWELL.

Born April 25, 1599, and died September 3, 1658.

No. 9.—NAPOLEON III.

Born in Paris, April 20, 1808, and died in 1873, after a life full of political vicissitudes.

No. 10.—BERTEL THORWALDSEN.

One of the world's greatest sculptors. Born November 19, 1770, and died March 24, 1844.

No. 11.—CHARLES XII., KING OF SWEDEN.

A ruler and warrior of great genius. Born June 27, 1682, and died November 30, 1718.

No. 12.—FELIX MENDELSSOHN-BARTHOLDY.

A musician and composer of great genius. Born in Hamburg, February 3, 1809, and died in Leipsic, November 4, 1847.

No. 13.—JOHANN CHRISTOPHER FRIEDRICH VON SCHILLER.

Germany's greatest poet. Born at Marboch, November 10, 1759, and died May 9, 1805.

No. 14.—FRANZ LISZT.

The king of piano artists and a composer of merit. Born October 22, 1811, and died in 1886.

No. 15.—HENRI IV., KING OF FRANCE.
Born about 1550, and was foully murdered May 14, 1610.

No. 16.—JOHANN WOLFGANG VON GOETHE.
An inspired poet and author. Born August 28, 1749, in Frankfort, Germany, and died March 22, 1832.

No. 17.—LUDWIG VAN BEETHOVEN.
Stands at the head of all the great composers of music. Born December 17, 1770, and died in Vienna, March 27, 1827.

No. 18.—F. VON SCHILL.
A great Prussian warrior. Born January 6, 1776, and died May 31, 1809.

No. 19.—KARL MARIA FRIEDRICH ERNST VON WEBER.
A celebrated German musician. Born December 18, 1786, and died June 5, 1826.

No. 20.—QUEEN LOUISA OF PRUSSIA.
Born in Hanover in 1776 and died in 1810. One of the noblest queens of history.

No. 31. GENERAL WASHINGTON.

This central tableau represents a stirring scene from our national history: GENERAL WASHINGTON CROSSING THE DELAWARE, in December, 1776, shortly before the battles of Trenton and Princeton. This beautiful, lifelike group is modeled after the well-known picture by Emanuel Leutze and ranks among the finest works of art in the Eden Musée.

No. 32. THE TIGER HUNT.

This realistic group represents a tiger hunt in India. Tiger hunting has become very popular in the last few years and many wealthy men have visited India and remained there months in order to get an opportunity to shoot a tiger. If they were successful they would return to civilization and the tiger skin would be a symbol of courage the rest of their lives. This sport, as it is called, is as exciting as it is dangerous, and in the majority of cases a life has to be sacrificed before the tiger is killed. The hunter secures the services of several natives who are acquainted with the country and the habits of the animal. These natives, after several days' journey, get close upon the tracks of a tiger. The hunter is given a safe place and the natives drive the beast to where he can be shot. In the present group one of the natives has crept too near the tiger and the infuriated beast has turned and is crushing his life out. Another native is hurrying with his sword, while the hunter, recalled to the fact that a life is at stake, has left his place of safety and is shooting at the tiger. This group is a representation of an actual scene in India and the hunter is a well-known American.

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WEEK DAYS:

Leave foot W. 13th St. 8.00, 9.00, *11.00 A. M., and 2.40 P. M. Battery, 8.40, 9.20, *11.30 A. M., and 3.10 P.M.

*On Saturday only 11.00 A. M. boat leaves W. 13th St. 12.45 P. M.; Battery, 1.15 P. M., instead of 11.30 A. M.

SUNDAYS:

Leave W. 13th St. 8.40, 9.00 A. M.
Battery, 9.10, 9.30 A. M.

Freight for Asbury Park and Ocean Grove. No freight or baggage received at Battery.

The Crypt.

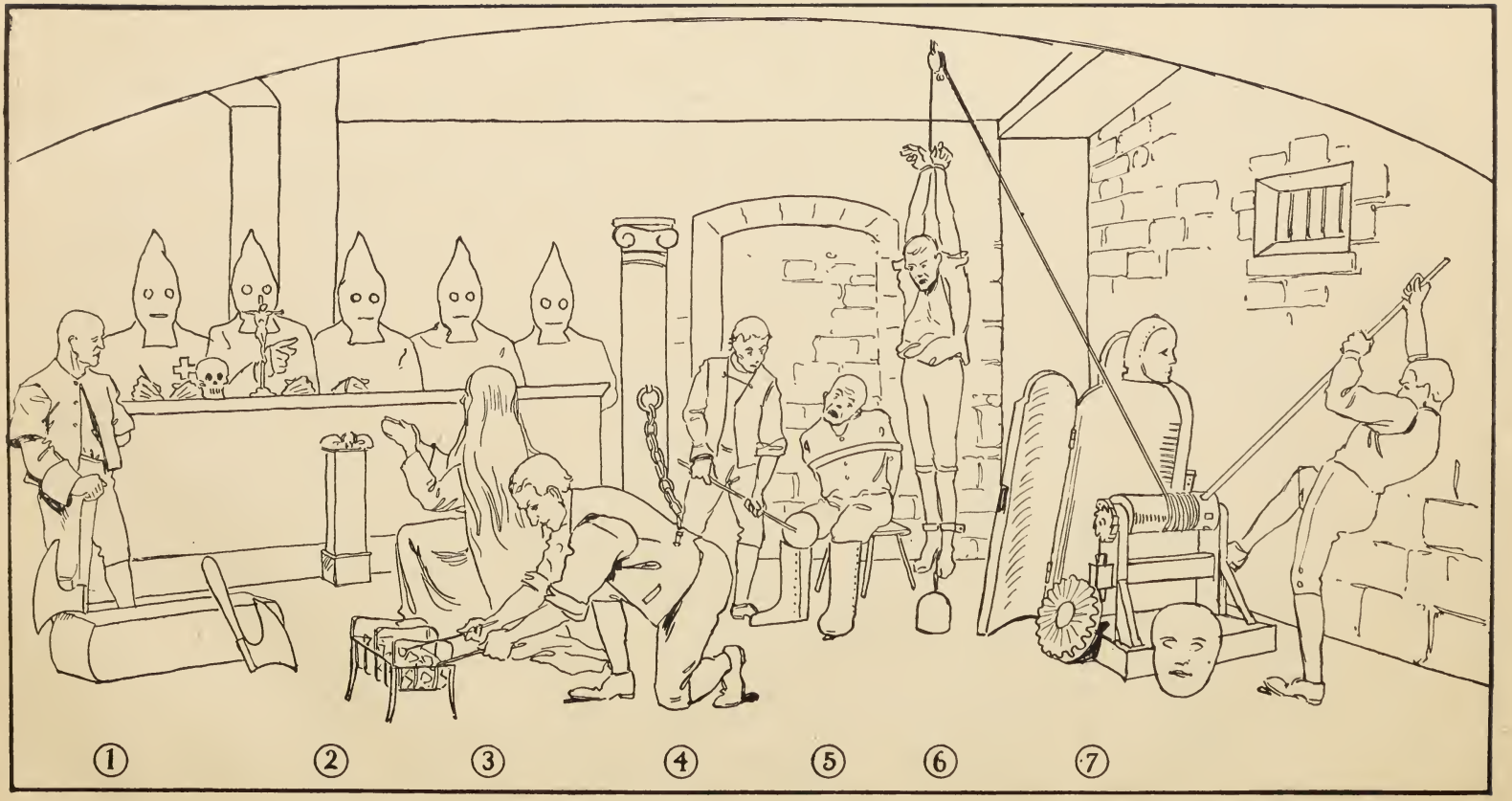
IN the passage leading from the Historical Chamber to the Chamber of Horrors there are some handsome looking-glasses, reflecting the beauties of the human form under various aspects; also the figure of old MERE FROUCHARD, from the popular play "The Two Orphans," holding her comforting bottle in her hands. The face of the latter bears an excellent likeness to the late Miss Marie Wilkins, the excellent artiste who created the character at the Union Square Theatre.

No. 34. HORRORS OF THE SPANISH INQUISITION.

Until a study of history is made it is difficult to realize the crimes that have been committed in the name of religion. In ancient times there were only two classes of people, the Greeks and the Barbarians. The Greeks considered that all people who did not belong to that nationality were barbarians. It was not, however, until the fourth century that the Inquisition arose. This was the name given to an ecclesiastical court of law, whose sole object was to discover and punish heretics. Occasionally priests and laymen were tortured and killed because their religious faith was supposed to be contrary to the dogmas of the Church. In the twelfth century the Council of Verona, which was held under the auspices of Pope Lucius III., issued edicts against heresy. But it remained for Innocent III. to give to the Inquisition the terrible meaning it has since held. It spread throughout Europe and gained rapidly in power. One of the chief duties of the bishop was to hunt throughout the length and breadth of their parishes for heretics. When any were found their homes were broken up, their families separated, and the property confiscated. In many cases this was not sufficient. The heretics were sometimes killed, sometimes imprisond for life and sometimes horribly tortured. In France and Germany the Inquisition did not last long, but in Spain it flourished for centuries in all its horrors. The least punishment that could be inflicted upon a heretic was confiscation of property. As all confiscated property went directly to the state, it can readily be seen what a powerful weapon was held by the state officials. It required very little proof to convict one of heresy. The mere charge by the officials of the state was generally sufficient. Men of every class who did not wield powerful state influence constantly trembled because they expected hourly to be charged with heresy. Once charged, no matter by whom, arrest and torture followed. From 1481 to 1495, fourteen years, 8,800 persons, including women and children, were burned at the stake in Spain as heretics. The Inquisition has now practically been abolished in all civilized countries.

No. 35. EXECUTION OF A BURMESE CRIMINAL.

This group illustrates the mode of executing criminals and public offenders in Burmah. In that country the elephant is surrounded by an element of sacredness. It is for this reason that he is employed as an executioner. Almost from birth the elephant set aside for such purposes is trained to raise his foot and stamp it down whenever he is prodded on a certain part of the neck. After he has become well trained he is led to a public square where the execution is to take place. The victim's head is placed upon a block, face downward. The elephant approaches with slow and dignified step. When directly in front of it and at a given signal the driver prods the elephant's neck. In a twinkling the elephant raises his foot and crushes the victim's head, giving vent to a roaring, bellowing sound. In the Musée's group the surroundings have been admirably depicted. The costumes worn by the spectators are exact reproductions, and the scene, although in wax, is horrible enough not soon to be forgotten. From the cell in the background the next victim gazes at the execution with countenance filled with terror.



1. Beheading. 2. Judge. 3. Victim Pleading. 4. Fire Torture. 5. Burning the Limbs. 6. Hanging with Weights. 7. The Iron Maiden.

No. 36. THE HINDOO WOMAN'S SACRIFICE.

This group representes the "Suttee" as it was formerly practiced in many barbarous countries and particularly upon the banks of the River Ganges. On the funeral pyre, erected before the temple, a young widow is bound to a stake, while the body of her husband lies at her feet. Around stand several relatives of her late husband, including a Brahmin or priest, whose duty it is to see that no mercy is given or asked for. One of the relatives is applying a lighted torch to the pyre. As shown in the group, the flames are already creeping upward, lapping the dead body and hurrying on to their living victim. From the top of the pyre a heavy smoke is ascending and a look of horror is upon the widow's face. If she cries out in agony and begs for pity the relatives will only sing and dance in an effort to drown her cries.

No. 37. THE DYING GAMEKEEPER.

This is a mechanical group and the scene is laid in the forest. The event depicted is the shooting of the gamekeeper of the estate by a roaming poacher. The gamekeeper is represented as in the throes of death. He claps his hands convulsively as he lies on the ground wounded, his eyes move as if to catch sight of the assassin and the figure breathes slowly as life ebbs away.

No. 38. BEHEADING IN MOROCCO.

This tableau presents a ghastly scene—a public execution in Morocco. This brutal mode of executing the death penalty exists to-day, fortunately, only among barbarous nations; and the rulers and inhabitants of Morocco, in spite of all their preposterous pretensions, are nothing but barbarians of the worst kind. The condemned man kneels down on an elevated point of some public building, and the executioner, with one blow of a heavy sword, as sharp as the edge of a razor, severs the victim's head from the trunk. The group is modeled after the famous picture of Gerôme, in the gallery of the Palais du Luxembourg.

No. 39. THE GUILLOTINE.

Of all the methods of executing the death penalty, the mode of execution which is in use in France is certainly the most humane. Beheading by the sword or axe, or hanging, are not infrequently attended by unnecessary and prolonged suffering. The guillotine, by which the death penalty is administered in France, is infallible, because the punishment is carried out by a most ingeniously constructed mechanism, instead of by the clumsy hand of man. The machine was named after Dr. Guillotine, during the time of the French Revolution; not because he was the inventor of the instrument, which was in use in Scotland, Italy and Spain several hundred years before, but because it was upon his motion in the Assembly that the improved form of the old machine was used for public executions. The first of these executions took place on the Place de la Grêve on the 25th of April, 1792. The group shows a criminal bound to a plank, which is pushed with mathematical exactness under the heavy knife, which descends with lightning-like swiftness when the executioner, by merely touching a button, releases the keen cutting blade.

No. 40. VIEW OF THE INTERIOR OF A MINE.

This scene represents the interior of a mine, with hardy men at work in search of precious metals. To the right can be seen the mode of extracting gold, and to the left is an exceedingly correct representation of a coal mine. At the bottom of the shaft leading to the coal mine is a young girl waiting with her father's dinner in a basket.

No. 41. MOTHERLESS.

This group is one of the most perfect pieces of art ever done in wax. A once happy family has dwindled down so that a little girl and her young brother alone remain. They have been turned out into the street, and are wanderers. Her own sufferings are forgotten by the young girl in her love for her brother. Seated upon the steps outside of a church,

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her only thought is for him, and the love and pathos pictured in her face are true to life, and reflect great credit on the modeler. In one of the leading picture galleries in Naples there is a canvas painted by a celebrated Italian artist that bears the same title, "Motherless."

Nos. 42, 43, 44, 45. HISTORY OF A CRIME.

This is a series of four tableaux of stirring and most impressive character.

The first tableau shows the Crime. A young criminal, almost a boy, has penetrated into the chamber of a wealthy man. In trying to open the safe his victim is aroused from his sleep, and is about to leave his bed to call for help or to prevent the burglar from accomplishing his purpose. The criminal, driven to despair, plunges a long, sharp blade into the helpless man's heart, causing instantaneous death, and leaving him at liberty to perpetrate his evil deed without fear of disturbance.

THE ARREST.—The second tableau shows the manner in which such ill-gotten wealth is generally spent. For a few days of debauchery the young fool has sacrificed his life. The scene represents the interior of an apartment of a woman of low character. The background shows the remnants of the night's carousal. A table covered with empty wine bottles and glasses; the woman dressed in gaudy garments, a negro servant bringing in more glasses, give a clear indication of how the night has been spent. In a little anteroom we see the criminal writhing on the floor, struggling in vain to resist two stalwart officers, who are about to put the handcuffs on him.

THE TRIAL.—The third tableau represents the natural consequence of the arrest—the trial. The scene is the interior of a court of justice. To the left of the spectators, seated on a bench, is the murderer. The terrified expression of his face shows that he has little hope for mercy. The lawyer for the prosecution stands opposite him, pointing at him in a threatening manner. Stern and stolid, the Judge in the background listens without a sign of emotion to the address of the prosecuting lawyer. The Clerk of the Court, with an expression of equal indifference, is another witness of this impressive scene.

THE EXECUTION.—The last scene of this realistic drama of folly and bloodshed has come. The interior of the cell shows the young murderer during his last moments on earth. His mother, a venerable old woman with gray hair, has come to bid a last farewell to her unfortunate son. A priest stands by her side, speaking words of comfort to both of them. The jailer has opened the door to the prison yard, where stand the gallows and the executioner, who, in a few moments, will send the condemned into the unknown future.

No. 46. THE CUBAN PATRIOT.

This group represents a scene in a Cuban prison near Havana, before the war with Spain. For months the prisoner bound with shackles and heavy chains has waited for his freedom. He is looking imploringly up at the ray of light which creeps through the narrow opening at the side of his cell. The whole story of his sufferings is told in the look of agony on his face.

No. 47. BEFORE THE OPERATION.

This group vividly represents a scene common to every large hospital. An operation is to be performed upon a patient, and it is of such a dangerous character that for hours life will hang by a single thread. The patient is a beautiful young woman. Chloroform has been administered and the physicians are anxiously watching the last seconds of consciousness. Their knives and lances are ready and in a moment more they will be at work. The sweet-faced Sister of Charity is at hand, ready to nurse the patient back to life. It may be hours before the operation is over, and all that time the physicians will labor under a severe strain. A single slip of the lance means death, and no one understands that better than the surgeons. The group is a representation of an actual scene which took place inside of a well-known hospital, and the surroundings, plain and simple as they are, have been exactly copied.

No. 48. CHARLOTTE CORDAY IN PRISON.

This woman, who stabbed Marat in the stirring days of the French Revolution, has become a noted character in history. Her full name was Marie Aimée Ann Charlotte Cŏrday d'Armans, and she was born July 27, 1768, at St. Saturin, near Caen, France. Her family was an old and aristocratic one, but while she inherited the beauty for which its women were noted, she grew up with the idea of opposition to the aristocracy and in full sympathy with the ideal of liberty sought for by many of the revolutionists. When, however, the latter came into power, their tyranny and the consequent Reign of Terror filled her breast with horror, and, imbued with the desire to release the people from the thralldom that was oppressing them, she, in July, 1793, being then twenty-five years old, went to Paris, intending to kill Robespierre or Marat, both of whom were leaders of the revolutionists. She finally decided to kill Marat, because in the newspaper published by him, the *Ami du Peuple*, he had said that in order to strengthen the Republic of France 200,000 more heads would have to fall. She made numerous attempts to reach Marat's presence, and finally succeeded on July 13. It was about 7 o'clock in the evening when she gained admission to his apartments and Marat was taking his bath. She went directly to his bathroom and interested him by exposing a conspiracy which she said had been formed against him at Caen. He at once proceeded to put down in writing the names of the alleged conspirators, and while he was thus engaged she drew a dagger which she had concealed about her person, and stabbed him in the heart, killing him instantly. She gave herself up to the authorities. She was condemned to death, and on July 19, 1793, four days after the tragedy, she was beheaded.

Nos. 49, 50. ELECTROCUTION OF MARTHA PLACE.

Martha Place, the figure in the electric chair, was electrocuted at Sing Sing, March 20, 1899, for the murder of her step-daughter, Ida Place. The crime was of almost unparalleled atrocity. Mrs. Place lived in Brooklyn with her husband and step-daughter. During the early part of 1898 she was alone during the day with her step-daughter. She put out the girl's eyes with acid and strangled her with pillows. Then she waited hours for her husband. As he entered the door she struck him with an axe and nearly killed him. Supposing she had done so she went to her room and attempted suicide by turning on the gas. Her trial was a long one and attracted much attention. She was convicted and the conviction was sustained on appeal. As no woman had ever been executed by electricity in New York State a great effort was made to induce Governor Roosevelt to commute her sentence. Physicians pronounced her sane, and Governor Roosevelt declined to interfere. Mrs. Place went to the chair bravely. There were no revolting features. The current was turned on and in an instant Mrs. Place had expiated her crime.

No. 51. THE LIONS' DEN.

In this group is reproduced the lions' home in a rocky cave. One of the lions has just dragged in the mutilated body of a young child. Frolicking about the body are three lion cubs. The two old lions sit watching their offspring and the ghastly dinner with contented interest. This group is a reproduction of an incident which occurred in India several years ago, and was made from descriptions furnished by the hunters who succeeded in killing the old lions and capturing the young ones.

The American Gallery.

(Take Elevator in Entrance Hall and Keep to the Left.)

No. 52. ABRAHAM LINCOLN.

LINCOLN is symbolized in the act of striking off the shackles of the negro. In 1862 the famous President issued his preliminary proclamation of emancipation, and on the first day of January, 1863, the final proclamation was published, naming the States in rebellion and proclaiming that "all persons held as slaves within said designated States are and henceforward shall be free." The legal validity of these proclamations was never pronounced upon by the national courts, but they were soon recognized by the public opinion as practically irreversible. It was some time, however, before Congress finally acted upon the question. On January 31, 1865, that body, by joint resolution, proposed to the States the Thirteenth Amendment of the Federal Constitution, which abolished slavery in the United States. Official proclamation on December 18, 1865, declared it duly adopted. Lincoln's action in the sense above indicated gave the negro the freedom he now enjoys. Can aught more be fittingly said to his glory? His other services to his country speak for themselves.

No. 53. DEATH OF GENERAL LAWTON.

This group represents in a thrilling manner the death scene of General Lawton in the Philippines. In the background is shown the low lands around San Mateo and the groups of insurgents in battle. In the foreground is a trench in which American soldiers are firing at the insurgents. Upon the embankment around the trench stands General Lawton, fully exposed. A bullet from the retreating enemy has just entered his lungs and he is about to fall. Captain King, who stands near him, is reaching out to catch the hero. Through his bravery and ability General Lawton won many battles in the Philippines. He was cool and had perfect control of his men. This last battle in which he engaged was little more than a skirmish. San Mateo had been captured by the Americans three times, but each time General Otis, for some unknown reason, declined to keep it, and the insurgents again assembled there. It was decided to retake San Mateo, and General Lawton started at night with a small force of men to make the attack. The natives were surprised and made but little defense, although in their flight they kept up a continual fire. In the early part of the fight General Lawton was at the head of his troops. The rain was falling heavily and the advance was slow. Suddenly General Lawton stopped, and as he tried to steady himself exclaimed: "I am shot." Captain King caught him as he fell, and a few minutes later he expired. The position General Lawton occupied at the time he was struck was due to the efforts he had been making to provide for Lieutenant Wainwright, who had just been wounded. Not until the battle had been won did the soldiers know of their loss. The body was taken back to Manila, and later, amid impressive scenes, it was placed aboard the transport Thomas, to be borne back to this country. The burial took place in Arlington Cemetery, with military ceremonies. Major-General Henry Wade Lawton was about fifty years old, and was often called a man of peace. He won prominence in the war with Spain, and expected soon to leave the Philippines and return to his home in California, where he had some magnificent orange groves. He leaves a widow and several small children. In appreciation of his distinguished services, immediately after his death patriotic citizens of the United States raised $100,000 as a fund for his family.

1. Colonel Charles Marshall.
2. General Lee.
3. Major-Gen. Seth Williams.
4. Major-Gen. Edw. O. C. Ord.
6. Colonel Ely S. Parker.
7. Major-Gen. Rufus Ingalls.
8. Colonel (now General) Horace Porter.
9. Colonel Fred. T. Dent.
10. General Grant.
11. Colonel Orville E. Babcock.
13. General Custer.
14. Major-Gen. John G. Barnard.
15. Major-Gen. Phil. H. Sheridan.
16. Colonel Theodore S. Bowers.

No. 54. THE SURRENDER OF GEN. ROBERT E. LEE'S ARMY AT APPOMATTOX COURT HOUSE.

This large and picturesque group represents one of the most stirring and dramatic scenes in the great war of the rebellion of the Southern States against the authority of the Union. It is quite beyond the province of this notice, and it is equally unnecessary, to enter into the causes that led to this mighty war, which in magnitude is without parallel in the world's history—not so much on account of the issues at stake, but as regards the number of men engaged, the extent of the territory on which the struggle took place, the number of the killed and wounded and the amount of money spent. It is even impossible to relate within this limited space the events immediately preceding the surrender of the Confederate army and the circumstances which placed its great commander, Gen. Robert E. Lee, in a position which left him no other way open. They are given with admirable laconicism, characteristic of the man who wrote it, in General Grant's now historical letter of about eight or ten lines, which he addressed to General Lee on April 7, 1865, two days previous to the surrender. In this brief missive General Grant simply said that, in view of the results of last week's fighting, General Lee must be convinced of the hopelessness of further resistance on the part of the "Army of Northern Virginia" (consisting at that time of about 28,000 men only, but comprising the flower of the Confederate troops,) in this struggle. "I feel that it is so, and regard it as my duty," concluded Grant, "to shift from myself the responsibility of any further effusion of blood by asking you the surrender of that portion of the Confederate States army known as the Army of Northern Virginia." This letter was dispatched about 5 o'clock in the afternoon, on April 7, from the hotel of Farmville, on the south side of the Appomattox River, where General Grant arrived in the morning.

Various communications were exchanged between the two commanders regarding the terms of the surrender until on April 9, at 11 A. M., General Grant received a last letter from General Lee asking for an interview to settle definitely the terms of the surrender of the Southern army. To this General Grant replied immediately that he, with some officers of his staff, would ride forward toward the Confederate front, and that any message stating where Lee wished the interview to take place would meet him on the road. This letter was given to Colonel Babcock, of the staff, with directions to take it by the most direct route to General Lee. After Babcock had left Grant and his staff set out at a trot toward the village of Appomattox Court House. It was about 1 o'clock in the afternoon that this now famous little village, with its half dozen houses, came in sight. It is situated on some rising ground, and the country beyond slopes down into a broad valley. The Confederates were seen with their columns and wagon trains covering the low ground. The Fifth Corps and part of Ord's command of the Northern Army were occupying the high ground. In front of a two-story brick house, better in appearance than the rest of the houses, Colonel Babcock's orderly was seen sitting on his horse. He said that General Lee and Colonel Babcock had gone into this house a short time before, and he was ordered to post himself in the street and keep a lookout for General Grant so as to let him know where Lee was.

When Lee, accompanied by Babcock, had set out to meet General Grant, and as they were approaching the village of Appomattox Court House, they met one of its residents named Wilbur McLeon, who was told that General Lee wanted to occupy a convenient room in some house in the village. McLeon conducted the party to his own residence, which was about the best house in the place, where they awaited General Grant's arrival. The commander-in-chief arrived very soon afterward and immediately entered the house. After only a few minutes' private interview between the two generals, Colonel Babcock came to the front door of the house and beckoned the officers who had accompanied General Grant to come in. General Horace Porter, who was present at this momentous meeting, describes the scene as follows: "It was then about 1:30 in the afternoon of Sunday, April 9, 1865. We entered and found General Grant seated at a marble topped table in the centre of the room, and Lee sitting beside a small oval table near the front window, in the corner of the room, opposite the door by which we entered, and facing General Grant. Colonel Marshall, Lee's military secretary, was standing on his left side. We walked in softly and ranged ourselves quietly about the

room, as people enter a sick chamber." The group represented in the tableau has been chiefly modeled after a famous lithograph of the time, named "The Dawn of Peace." The officers present at the meeting were, besides the two commanders: Col. Charles Marshall, of General Lee's staff; Major-Gen. Philip H. Sheridan, Major-Gen. O. C. Ord, Brevet Major-Gen. Rufus Ingalls, Brig.-Gen. John A. Rawlins, chief of staff, and other members of General Grant's staff; Major-Gen. Seth Williams, Brevet Major-Gen. John G. Barnard, Colonel (now General) Horace Porter, Col. Orville E. Babcock, Col. Ely S. Parker, Col. Theodore S. Bowers, Col. Frederick T. Dent and Col. Adam Badeau.

AJEEB, THE CHESS PLAYER.

Visitors while on the gallery should not fail to see AJEEB, the mysterious chess and checker playing automaton. It represents a Moorish figure seated on a cushion, beneath which is a perfectly open table; in front is a small cabinet with doors, which are all open, as well as the back and chest of the figure. Any stranger is at liberty to play a game with the automaton; the movements of the figure are free and easy, and it shifts the pieces with as much accuracy as its living opponents and with much greater success, generally coming off the conqueror. In giving check to the king the automaton makes a sign by raising his head twice, and for checkmate three times.

No. 56. ADMIRAL FARRAGUT.

David Glascoe Farragut, who ranks among the most brilliant naval commanders, entered the United States Navy while a boy and his valor in its service entitles him to the title of America's greatest naval hero. His actions at New Orleans, in 1862, first brought him to the notice of the world at large. In January, 1862, the Government placed him in command of the fleet destined for the capture of New Orleans, which was then defended by Forts Jackson and St. Philip and by numerous war vessels, fire ships, &c. He began by bombarding Fort Jackson on April 18. Seeing no prospect of reducing it, after six hours' heavy fire, he determined to attempt to reach the city by sailing past the forts in the darkness. This he did in the early morning of April 24, in the face of a heavy fire from the forts, the gunboats and the ironclad Manassas. The action lasted one hour and a half. The city was occupied on the 24th, and Farragut turned over the command of the place to General Butler on May 1. This brilliant action was the precursor of many others that added to his renown during the war. Congress created him an Admiral in 1864, and the citizens of New York presented him with a purse of $50,000. He was as modest as he was brave.

No. 57. THE LAST MOMENTS OF JOHN BROWN.

This scene is a reproduction of Thomas Hovenden's picture, which is recognized as one of the most serious and significant works that has ever been painted in this country. It is easy to believe that we are looking at a faithful transcript of the actual scene and that photography itself could not have made a more accurate record. In spite of the constrained attitude and the partial concealment of the face, we recognize the stalwart old man, half saint, half savage, who impressed himself so forcibly upon all who met him. The idea of the painting is taken from John G. Whittier's celebrated poem of "John Brown."

"John Brown, of Osawatomie, they led him out to die;
And lo! a poor slave mother, with her little child, pressed nigh;
Then the bold blue eye grew tender, and the old harsh face grew mild,
As he stooped between the jeering ranks and kissed the negro's child!"

No. 58. A SCENE FROM GETTYSBURG.

This scene will appeal to every heart, especially to the old soldier, and those who may have lost relatives by the hand of "grim-visaged war." The artists have wrought with deft hand, and nothing could be more lifelike. The scene is reminiscent of the fierce fighting that took place on the sanguinary field of Gettysburg, in July, 1863, where so many of our countrymen fell on both sides, truly termed one of the greatest battles recorded in the history of the world. The spectator sees the tent whither the unfortunate soldier, who has been laid low by one of the dread implements of warfare, is being brought from the spot where he fell while doing his duty, by two of his comrades detailed for that melancholy task. One of his comrades, in the same unfortunate plight, lies on a table, with two army surgeons bending over him, presumably in the act of diagnosing the condition and severity of his wounds. What sad thoughts must have taken possession of both of them! Fighting nobly for their country, they have fallen and they know not whether they will be called on high or will come forth triumphant from the battle with the grim monster Death.

No. 59. GEORGE AND MARTHA WASHINGTON.

The scene depicted—a lady descending from a sedan chair, the renowned Washington and his wife about to receive her, while the attendants stand by with respectful attention—is one upon which the Musée artists have bestowed much care and industry. The lifelike presentment of the distinguished first lady of the land and of the President of the United States will appeal to all lovers of history—especially that of our country. Sedan chairs are things of the distant past, but were in their day as much in vogue as the hansom cab or the splendid carriage of these latter days. Originally from Sedan, the famous French city, their use spread to the most civilized lands, being much affected by fair and wealthy dames of olden times. The palanquin of India is a structure upon the same plan, with the difference that in the latter, one lies down. With the advent of the carriage in France, fashion, ever useful, soon discarded the sedan, the portable chair being known only by its name at present.

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